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2

A DESCRIPTIVE CATALOGUE
OF THE
PICTURES
IN THE
FITZWILLIAM MUSEUM

COMPILED LARGELY FROM MATERIALS SUPPLIED BY
SIDNEY COLVIN, M.A.,
KEEPER OF PRINTS AND DRAWINGS, BRITISH MUSEUM; FORMERLY DIRECTOR OF THE
FITZWILLIAM MUSEUM

BY
F. R. EARP, M.A.,
FELLOW OF KING'S COLLEGE, CAMBRIDGE,
ASSISTANT DIRECTOR OF THE FITZWILLIAM MUSEUM

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NOTICE.

THE Museum is open to the public on *week-days* (except Fridays and the days mentioned below) throughout the year during the following hours :

From September 1 to April 30, 10 A.M. to 4 P.M.

From May 1 to June 24, 10 A.M. to 6 P.M.

From June 25 to August 31, 10 A.M. to 5 P.M.

On Fridays admission is reserved for members of the University (who, if Undergraduates, must appear in Academical dress) and friends accompanying them.

On Christmas Day and Good Friday, and on the first Wednesday of every month, the Museum is closed.

PREFACE.

RICHARD, VISCOUNT FITZWILLIAM, by Will dated 18 August, 1815, bequeathed to the University of Cambridge one hundred and forty-four oil-paintings. These came into the possession of the University, with the rest of his collections, in 1816. The greater number of them were either family portraits or works of Dutch and Flemish painters inherited by the Founder from his maternal grandfather, Sir Matthew Decker. Others, however, had been acquired by Viscount Fitzwilliam himself, and among these were several Italian pictures derived from the Orleans Gallery, which was dispersed during the French Revolution. To this source the Gallery owes some of its finest pictures, including the *Venus* of Palma Vecchio (no. 109).

The collection has since been largely increased by donations and bequests, and by occasional purchases. Of these accessions the most important is the collection of 248 pictures bequeathed to the University by Mr Daniel Mesman in 1834. This collection is especially rich in works of the Dutch and Flemish Schools. It includes several pictures of first-rate merit, but its chief value and interest is that it contains examples of many different masters, including several whose works are rare and little known, such as Jan Olis, A. Bosschaert, B. van der Ast, and others.

Of later additions the following are the most noteworthy.

In 1855 the Museum acquired from the widow of The Venerable Julius Ch. Hare, formerly Fellow of Trinity College, Archdeacon of Lewes, 18 pictures, most of them works of Italian painters of the 16th and 17th centuries, which were offered to the Museum for the nominal sum of £1000.

In 1862 a collection of 30 pictures was presented to the University by Mrs E. Ellison of Sudbrooke Holm in Lincolnshire. This donation includes most of the English pictures now exhibited in Gallery IV.

A. A. VanSittart, M.A., formerly Fellow of Trinity College, in addition to other gifts to the Museum, enriched the Gallery by two separate donations, one of 7 pictures in 1864, another of 17 pictures in 1876. Most of these are fine examples of well-known masters, chiefly of the Dutch School, and include four landscapes by Ruisdael and one by Hobbema.

In 1873 the Rev. R. E. Kerrich, M.A., of Christ's College, bequeathed to the University his collection of pictures, 14 of which were accepted by the Syndicate. They include seven original sketches by Rubens and a *Virgin and Child* by the Flemish painter known as the "Master of the Death of Mary." Mr Kerrich, who had been a benefactor of the Museum on former occasions, bequeathed at the same time a large and valuable collection of engravings, and many books and manuscripts.

In 1878 the Rev. C. Lesingham Smith, M.A., formerly Fellow of Christ's College, bequeathed to the Museum 11 pictures, among which is a miniature by Samuel Cooper, now exhibited in the Library of the Museum.

Besides these the Museum has received many donations of one or more pictures. Among these may be mentioned a portrait by Frans Hals (no. 150), and an early work of Murillo (no. 100), both presented by J. Prior, M.A., Fellow of Trinity College; a portrait by B. van der Helst (no. 149), presented by Mrs W. H. Thompson; a *Transfiguration* (no. 99) by the "Master of the Brussels Assumption," presented by Mr R. Ellison of Sudbrooke Holm, and a *Virgin and Child* by Pinturicchio (no. 119), presented by S. Sandars, M.A., of Trinity College, one of the most generous benefactors to the Museum.

Among the purchases the most important is that of 15 pictures by early Italian painters acquired in 1893 from Mr Charles Butler. Most of them were formerly in the Toscanelli Palace at Pisa, once the residence of Lord Byron. Their acquisition was the more welcome inasmuch as the Gallery till then possessed few Italian pictures of earlier date than the 16th century.

From the foregoing account it will be seen that the Gallery possesses some examples of most schools of painting, but the Dutch and Flemish schools are more fully represented than others, and the collection is especially rich in examples of Dutch landscape. Besides these attention may be called to the portraits, several of which are of great interest from their subjects; among them are two portraits of Handel (nos. 9 and 17), one each of the poets Gray and Pope (nos. 8 and 16), and one of the Right Hon. W. Pitt (no. 15).

A word must be added as to the circumstances under which the present catalogue was compiled. Some years ago a work of this nature was projected by Sidney Colvin, M.A.,

Fellow of Trinity College, at that time Slade Professor and Director of the Fitzwilliam Museum. Owing to the appointment of Mr Colvin to the post of Keeper of Prints and Drawings in the British Museum this scheme was afterwards abandoned, and the materials collected by him remained unused till the present compiler was entrusted by the Syndics of the Museum with the task of editing them. These materials included many of the biographies of artists and descriptions of pictures, and most of the critical notes contained in the present catalogue. The attributions, except for one or two corrections, are derived from the smaller *Catalogue of Pictures* prepared under Mr Colvin's direction. They differ in many cases from those in the original catalogues (see Appendix). These changes are due in part to the discovery of signatures on pictures formerly attributed to other painters or marked as 'unknown,' in part they are based on considerations of style, many of the original attributions being manifestly erroneous. In these cases much assistance has been derived from the advice of various critics, English and foreign, who have at different times examined the collection. In this matter especial thanks are due to Dr J. P. Richter and Dr A. Bredius.

Throughout the preparation of the catalogue constant and valuable assistance has been rendered in innumerable ways by the Principal Assistant, Mr H. A. Chapman, who also prepared the facsimiles of the signatures.

A glance at the list of artists, whose names appear in the Appendix, will show that in spite of the varied nature of the collection, several important epochs and schools of painting are still but poorly represented. The earlier periods are

especially weak. Of the Northern Schools, Flemish and German, the Museum possesses only one example which can be assigned to a date earlier than 1500, and though most of the Italian Schools of the same period are represented by one or two paintings, these are inadequate to give any idea of the work of the greater masters. Thus there is no example of any of the great Florentine painters of the 15th century, and only one Venetian picture earlier than Titian.

In view of the enhanced price of such pictures at the present day it is unlikely that the Museum will be able to supply these deficiencies by purchase, and if they ever are supplied, it must be by the generosity of benefactors. We therefore do not hesitate to appeal on behalf of the Museum to the public, and more especially to members of the University, who have such treasures in their possession, to bear in mind the needs of the Museum in disposing of them. Any donations, which help to fill the gaps mentioned, will greatly increase the usefulness and interest of the Gallery for all students of art, and will secure for the donor the gratitude of the University.

F. R. E.

July, 1902.

LIST OF ACQUISITIONS IN ORDER OF DATE†.

<i>No. of picture.</i>	<i>Whence obtained.</i>	<i>Date.</i>
1	Presented by the Rev. R. Fitzwilliam Hallifax, M.A., Trinity Hall	1819
96	Presented by C. Hague, Mus.D., Trinity Hall	1820?
3	Presented by Henry Smedley, Esquire	1825
284—5	Presented by Miss Whitehurst of Hertford	1834?
	Daniel Mesman, Esq., bequest of 234 pictures	1834
181	Presented by Archdeacon G. O. Cambridge	1835
15	Presented by the Rev. G. G. Stonestreet, LL.B., Jesus College	1836
521	Presented by Mr Henry Roe	1837
523	" "	"
151	Presented by the Rev. Charles Turner	1841
252	" "	"
258	Presented by F. Thackeray, M.D., Emmanuel College	1841
103	Presented by the Rev. R. E. Kerrich, M.A., Christ's College	1846
126	Presented by the Rev. W. Sheepshanks Burgess, M.A., Jesus College	1847
10	Presented by G. C. Heath, M.A., King's College	1850
268	Presented by R. B. Seeley, Esquire	1850
270	" " Portrait of H.R.H. the Prince Consort, presented by himself (in the Sculpture Gallery)	1850
435	Presented by Mr J. Massey	1850
166	Presented by John Fitzgerald, M.A., Trinity College	1854
107	Bequeathed by Archdeacon J. C. Hare 18 Pictures (2 not exhibited)	1855
110	" "	"
115	" "	"
118	" "	"
120	" "	"
121	" "	"
127	" "	"
133	" "	"
141	" "	"
142	" "	"

† This list does not include those pictures which are not exhibited.

LIST OF ACQUISITIONS

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<i>No. of picture.</i>	<i>Whence obtained.</i>	<i>Date.</i>
145	Bequeathed by Archdeacon J. C. Hare	1855
156	" "	"
160	" "	"
162	" "	"
216	" "	"
259	" "	"
106	Presented by the Rev. Thomas Halford, M.A., Jesus College	1855
124	" " "	"
203, 205	" " "	"
315	Presented by C. Maud, Esq., of Bathampton Manor House, Bath	1856
135	Presented by the Rev. W. Whewell, D.D., Master of Trinity College	1857
99	Presented by Richard Ellison, Esq., of Sudbrooke Holm, Lincolnshire	1857
8	Presented by Henry Hazard, Esq.	1858
496	Presented by H. T. Hope, M.A., Trinity College	1859
25	Bequeathed by the Rev. E. Maltby, D.D., Pembroke College	1859
460*	Presented by the Subscribers	1860
23	Presented by the Rev. R. E. Kerrich, M.A., Christ's College	1861
252	Bequeathed by J. Heath, M.A., King's College	1861
253	" "	"
6	Presented by Mrs Ellison, of Sudbrooke Holm, Lincolnshire	1862
20	" " "	"
60	" " "	"
468—474	" " "	"
476	" " "	"
479—485	" " "	"
489—494	" " "	"
495*	" " "	"
497—501	" " "	"
74	Presented by A. A. VanSittart, M.A., Trinity College	1864
83	" " "	"
84	" " "	"
88	" " "	"
262	" " "	"
331	" " "	"
363*	" " "	"
27	Presented by Miss Woodburn	1865
456*	Presented by the painter	1866
222	Presented by the widow of the Rev. E. Simons, M.A., St John's College	1869
334	Purchased from Mr W. W. Burdon of Newcastle-upon-Tyne	1869
17	Presented by the Rev. A. R. Ward, M.A., St John's College	1870
31	Bequeathed by the Rev. R. E. Kerrich, M.A., Christ's College	1873
43	" " "	"
79	" " "	"

LIST OF ACQUISITIONS

<i>No. of picture.</i>	<i>Whence obtained.</i>	<i>Date.</i>
92	Bequeathed by the Rev. R. E. Kerrich, M.A., Christ's College	1873
104	" " "	"
228—231	" " "	"
240—243	" " "	"
269	" " "	"
21	Bequeathed by the Rev. J. W. Arnold, D.D., of North Manor Place, Edinburgh	1873
22	" " "	"
24	" " "	"
26	" " "	"
9	Presented by Adam Lodge, M.A., Trinity College, of Woburn Lodge, Bolton, S.W.	1875
5	Presented by A. A. VanSittart, M.A., Trinity College . . .	1876
38—9	" " "	"
49	" " "	"
63—65	" " "	"
81	" " "	"
139	" " "	"
146	" " "	"
182	" " "	"
190	" " "	"
192	" " "	"
195	" " "	"
354	" " "	"
384	" " "	"
157	Presented by Mrs Charles Geldart	1877
7	Bequeathed by the Rev. C. Lesingham Smith, M.A., Christ's College (Cooper miniature and 10 pictures)	1878
45	" " "	"
48	" " "	"
86	" " "	"
144	" " "	"
185	" " "	"
189	" " "	"
214	" " "	"
319	" " "	"
324	" " "	"
100	Presented by J. Prior, M.A., Trinity College	1879
150	" " "	"
11	Presented by the painter	1879
119	Presented by S. Sandars, M.A., Trinity College	1880
94	Presented by the painter	1881
125	Presented by David Forbes, B.A., Trinity College, executor of Dr H. A. J. Munro	1885
149	Presented by Mrs W. H. Thompson, widow of the late Master of Trinity College	1886

LIST OF ACQUISITIONS

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<i>No. of picture.</i>	<i>Whence obtained.</i>	<i>Date.</i>
	Raphael Copy, presented by S. Sandars, M.A.	1886
460	Presented by Lord Monkswell	1887
449	Purchased from Admiral Bradshaw	1887
503*	Presented by the Subscribers	1887
495	" " "	"
499*	Presented by T. R. Harding, Esq.	1889
502	Presented by the Subscribers	1890
	Titian Copy, presented by J. W. Clark, M.A., Trinity College	1891
	Portrait of Professor Adam Sedgwick, presented by Professor Sir G. Humphry, M.D., King's College	1891
220	Purchased	1892
562	Purchased in Perugia	1892
550—561	Purchased of C. Butler, Esq., of Warren Wood, Hatfield (Nos. 550—1, 557—560, 563—5, were originally in the Toscanelli Collection)	1893
563—565	" " "	"
165	Presented by the family of the Very Rev. W. J. Butler, D.D., Trinity College, Dean of Lincoln	1894
566	" " "	"
503*	Presented by the Rev. H. B. George, New College, Oxford Quaker Meeting, presented by the Rev. J. Ind Smith, M.A., Trinity College	1895
	Portrait of George Dyer, presented by Miss Sarah Travers	1896
	Portrait of Earl Powis, purchased	1897

NOTE.

IN the following Catalogue the dimensions of each picture are given in feet and inches, the height in all cases *preceding* the breadth. For the convenience of foreign visitors we may note that 1 foot = (approximately) 30·5 centimetres.

The illustrations have been printed by Mr Paul Naumann of Pentonville Road, London, from photographs.

The signatures are reproduced in the size of the originals, except in one or two cases, where full-sized reproductions would have been inconveniently large.

CATALOGUE.

AACHEN. HANS VAN AACHEN (sometimes erroneously written ACK, ABAK, AQUANO, JANACHEN, JANCHEN, etc.). German School, 1552—1615.

Historical and portrait painter. Born Cologne, 1552. His name is derived from the birthplace of his father. Pupil first of C. Jerrigh at Cologne and afterwards of Caspar Rem at Venice. Lived in Italy 1574—1588: returning then to Germany, took up his abode at Munich, where he was much employed by Duke Albert V. In 1592 was appointed court-painter to the Emperor Rudolf II., by whom he was two years afterwards ennobled: in 1593 married Regina, daughter of the musician Orlando di Lasso: in 1601 removed to Prague, where he principally resided until his death, in the employ first of Rudolf II. and afterwards of his successor Matthias I. Died Prague, Jan. 6, 1615.

I. 239. *Adoration of the Shepherds.* A stone platform, with the Virgin kneeling l. of manger, on which lies the infant Christ; a shepherd kneeling r.; another standing l., with his l. hand holding a bagpipe, and his r. laid on the head of a large dog; angel worshipping at the head of the manger; other figures male and female standing l. and r.; three angels in the clouds above; in front of and below the platform, a woman carrying a child is seen from behind; architectural background, with the apparition of the herald angel seen through an arch in the distance.

Panel, oval, 9" by 6 $\frac{3}{4}$ ". Mesman.

Engraved of the original size by J. Sadeler, with the inscription, *Haē effigie in gratiā Serenissⁱ. Prīcipis ac Domini, D. Guilielmi Utr: Bauariae Ducis etc. Joān. ab Ach primū dēpīx Joān Sadeler Scalpsit Monachij.*

AELST. WILLEM (GUILIELMO) VAN AELST. Dutch School, 1620—1679.

Still life and flower painter. Born Delft, about 1620*. Pupil of his uncle Evert van Aelst and of Otto Marseus. Elected member of the Guild of St Luke at Delft, Nov. 9,

* In 1678 he professed to be 52, but there is reason to suppose that he was older, and the date given is more probable. Cf. *Oud Holland* III. 58 and *Obreen's Archief* I. p. 43.

1643. Worked first at Delft, then for four years in France, and for seven in Italy, principally at Florence. Returned to Holland 1656, and settled for a while at Delft, but afterwards made his home at Amsterdam. Died Amsterdam, 1679.

I. 300. *Group of Flowers.* Three red roses in bloom, with others in bud, and two carnations, lying on a reddish grey veined marble slab. On the largest rose, a fly; on one of the rose-leaves, a caterpillar; towards l. upper corner, a spider. Background dark.

Signed towards lower r. corner

Willem van Aelst 1675.

Canvas, 1' 0 $\frac{1}{2}$ " by 9 $\frac{3}{4}$ ". Mesman.

I. 304. In the manner of W. VAN AELST. *Group of Flowers.* Dark background: in a round glass vase on a table, pink and white roses, poppies of various colours, tulip, blue and white convolvulus, etc. Canvas, 1' 4" by 1' 2". Mesman.

I. 314. In the manner of W. VAN AELST. *Group of Flowers.* Poppies, roses, marguerites, convolvulus, carnations, columbines, etc., placed in a bottle upon a slab of purplish veined marble. The reflection of a four-light window is seen on the bottle l. Background dark.

Canvas, 2' 6 $\frac{1}{2}$ " by 2' 1". Fitzwilliam.

Attributed in Viscount Fitzwilliam's catalogue to Van Aelst, but unsigned pictures by the master are rare, and this large and complicated nosegay in Van Aelst's manner rather suggests the hand of one of his followers; perhaps Rachel Ruysch.

ALBANI. FRANCESCO ALBANI (often called ALBANO). Bolognese School, 1578—1660.

Mythological and devotional painter. Born Bologna, 1578. Fellow-pupil with Guido Reni, first of the Flemish master Dionys Calvert at Bologna, and afterwards of Ludovico Carracci in the same city. Albani was at first the intimate friend, then the keen rival, and at last the bitter enemy of Guido Reni. After working some time under Ludovico Carracci, he in 1612 followed Annibale Carracci to Rome. There he married an heiress, Anna



300



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Rusconi, who soon afterwards died. At the instance of his elder brother Domenico, he returned in 1616 to Bologna, where he married a second wife, Doralice Fioravanti, who bore him two sons and eight daughters. Here he principally resided during the remainder of his life, partly in the city, partly in one or the other of two villas belonging to him in the neighbourhood. He was at the head of a numerous group of pupils, and was in the highest repute as a painter of religious and still more of mythological scenes. His prosperity was to some extent clouded in his later years in consequence of the death of his brother Domenico in embarrassed circumstances, and of a certain decline in the popularity of his works; troubles of which his jealous and fretful temper made the worst. Died Bologna, Oct. 4, 1660.

II. 168. *Venus and Cupid in a landscape.* Venus lies sleeping r. upon a blue drapery, under which is spread the end of a red curtain supported by the branches of a tree. Beside her, Cupid, holding his bow in l. hand, lifts up curtain with r. Near her feet an infant Satyr plays upon a Pan's pipe, leaning against a silver vase. To the l. two more Cupids are busy with garlands, in the middle a third prepares to climb up a terminal statue. In the background a river and mountains.

Canvas, 1' 2 $\frac{1}{4}$ " by 1' 5 $\frac{3}{4}$ ". Fitzwilliam.

Good and characteristic small example: *not* one of the nine of about the same dimensions which were formerly in the Orleans Gallery.

II. 167. *Virgin and Child.* [School of ALBANI.] The Virgin, in a red tunic and blue cloak, is seen in half length, supporting with her l. hand the bent r. knee of the Child, who with his r. hand takes hold of the brown veil beside her throat, and looks past her head to read a book which she holds in r. hand.

Canvas, 8" by 6 $\frac{3}{4}$ ". Mesman.

ALBERTINELLI. MARIOTTO ALBERTINELLI, also called from his father and grandfather, MARIOTTO DI BIAGIO DI BINDO. Florentine School, 1474—1515.

Devotional painter. Born Florence, Oct. 13, 1474. Pupil of Cosimo Rosselli, in whose workshop he attached himself to his fellow-pupil, Bartolommeo della Porta. Mariotto was as worldly as his friend was pious; but the two worked harmoniously in partnership during the troubled years between 1494 and 1498, at the close of which Bartolommeo joined the Dominicans of Prato, and for a time gave up painting. For the next twelve years Mariotto worked alone, producing in 1503 his masterpiece, the *Visitation* at the Uffizi, but afterwards falling into careless or fancifully experimental practices; until in 1510 Fra Bartolommeo again sought his services as assistant and partner. After the dissolution of this second partnership, Mariotto for a while tried innkeeping, but presently took again to painting. Died Florence, Nov. 5, 1515.

III. 162. *Virgin and Child with St John.* The Virgin, in red tunic and dark-green veil, stands before an open window, through which is seen a landscape with a village, and holds in her l. hand a cleft pomegranate, while with her r. she supports the infant Christ, who standing on a stone parapet in front of the Virgin, grasps with his r. hand her veil, and with his l. the upper hem of her gown. Below, l., in front of parapet, is the infant St John in adoration, holding cross and cup. On parapet violets, a goldfinch, and in corner r. a pot of strawberries.

Signed along lowest moulding of cornice of parapet

• MARIOTTI • FLORENTINI • OPVS, 1509,

Panel, 2' 2" by 1' 8 $\frac{1}{2}$ ". Hare.

A puzzling and unsatisfactory picture. Described by Messrs Crowe and Cavalcaselle as a genuine but much repainted work of the master assisted by Bugiardini (*History of Painting in Italy*, III. 487, and *Allgemeines Künstler-Lexikon*, ed. Meyer, vol. I. p. 220). It was cleaned in 1881, and the surface of the painting as it now appears is, if not original, at least of early date, excepting in the left-hand lower corner. Here, beneath modern repaints, there remained of the figure of St John only a monochrome preparation so clumsily drawn as almost to exclude the possibility that the master could have had a hand in the work at all. In spite of the signature, which is in a form really used by him, it is difficult to suppose that the picture can be anything but a bad early copy of a lost work.

ALDEGREVER. HEINRICH ALDEGREVER (or ALDE GRAVE). German School, 1502—after 1555.

Portrait and subject painter, but principally famous as an engraver. Born Soest (or Paderborn) in Westphalia, 1502. Formed himself both in painting and engraving on the model of Albert Dürer, modified by the influences of the Italian Renaissance, and worked principally at Soest. Was an ardent partisan of the Reformation. Died Soest, soon after 1555.

I. 274. *Dives and Lazarus* [after ALDEGREVER]. Lazarus, partly covered with a light-brown drapery, lies on pavement r., two dogs licking his r. leg: behind him a servant issues from a door carrying a wine-cup in either hand: within an alcove separated from this part of the scene by a column and two steps sits Dives at table, with one female and two male companions: a servant at the table pours out wine, another in foreground l. carries in a dish, which he holds high with both hands.

Panel, 6 $\frac{1}{2}$ " by 8 $\frac{3}{4}$ ". Mesman.

Free copy from the engraving of the same subject by Aldegrever, dated 1554 (Bartsch 45). Principal modifications:—the three-light window in rear of the seated figures is omitted, and

a green curtain introduced; instead of the stove l. is introduced a jar of flowers on a table; the food on the table is otherwise disposed, and instead of two covered dishes, the servant l. brings in a pheasant pie, the pheasant dressed in its feathers. Fine and delicate work by some good Flemish (not German) master, probably between 1560 and 1600.

ALLEGRI. See CORREGGIO.

ANDREA DI NICCOLO. Sienese School, 1460?—1529?.

The dates of his birth and death are uncertain*, but he was working at Siena in the second half of the 15th century, and is known from documents to have been alive both in 1477 and 1512. From the same evidence we learn that he was twice married and lived in poverty. Most of his works are lost, but enough remain to shew that like most Sienese painters of this date he was a weak imitator of the earlier masters of that school, slightly touched by the influence of contemporary masters outside it; e.g. a Crucifixion by him in the Siena Academy shews Umbrian influence.

V. 561. *Virgin and Child.* A little more than half-length: the Virgin seated facing the spectator, her head inclined and half turned to r., holds on her lap the infant Christ; her l. hand round his back, the r. under his knees. She wears a black mantle drawn over the head so as to cover the hair completely, and open in front, and a crimson dress edged with gold lace and confined high up with a girdle tied in a bow. The Child, facing l., leans back and is wrapped below in a loose white drapery; his r. hand is raised almost to his chin, his l. lightly touches the drapery. On r., looking over the Virgin's shoulder, is St Peter dressed in pink, grey-bearded and tonsured, holding a key. On l. St Jerome in grey, with a grey beard somewhat longer, and bald, holding a stone: only the heads and parts of the hands and bodies are seen in these two figures. Gold ground, on which is stamped an ornate halo round each of the heads.

Panel, 1' 7" by 1' 2". Butler.

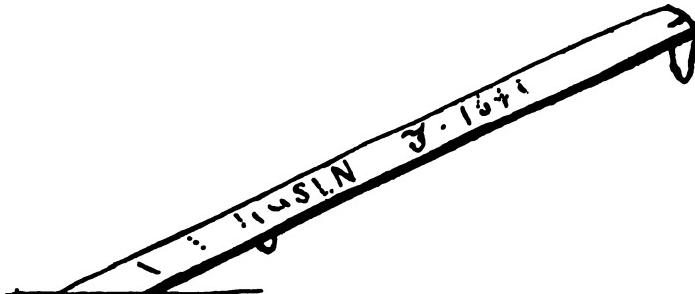
ANTONISSEN. H. VAN ANTONISSEN. Dutch School, 17th century.

Marine painter. Place and date of birth unknown. Living at Amsterdam 1630, in which year he married Judith Flessiers, whose sister Jannitze Flessiers was the wife of the marine painter Jan Porcellis. Was still living at Amsterdam 1642. There are pictures by him dated 1647 and 1652.

* In the catalogue of the Siena Gallery for 1895 the dates of his birth and death are given as 1460—1529; the evidence is not cited.

43. *View of Scheveningen sands.* View looking south, with sands stretching across foreground of picture, dunes l., and sea r. Breezy day, the sky nearly covered by light grey clouds; ruffled iron-grey sea, with a brig and some fishing-boats in the offing. On the sands, various groups of persons, including one of a man in a red cloak and feather talking to another man on horseback, beside whom stands a led horse. Near a path leading up through a gap in the dunes l., a sail is raised tentwise on a pole, from which fly the Dutch colours. Under this tent are some figures, and near them others moving up the path. Above them in distance l. the spire of Scheveningen church. Near the tent is a sloop lying over on the sands, and farther towards the front a boat drawn up.

On a plank leaning against the boat in foreground are to be traced the remains of a signature as follows:



Panel, 1' 10" by 3' 3 $\frac{1}{2}$ ". Kerrich.

A clear and pleasant, somewhat rubbed picture by a hand not easy to identify, but evidently nearly allied to Van Goyen, De Vlieger, and Porcellis. The pearly and filmy sky, the light and thin handling, and warm brownish general tone, with the peculiar cold grey of the sea and somewhat mechanically drawn waves, as also the red and brown colouring and sketchy drawing of the figures, all seem to point particularly to Van Antonissen. The remains of the signature help to make this attribution probable if not certain. Other pictures by this rare master are at Antwerp (no. 359), Schwerin (no. 26), St Petersburg (Hermitage no. 1265), Orleans (no. 3), and in the possession of the Van Rynsdyk family in Holland*. (This picture has been attributed on grounds of style to W. G. Kool, but the signature cannot be reconciled with this.)

ANTONISSEN. HENDRIK JOSEF ANTONISSEN. Flemish School, 1737—1794.

Landscape and animal painter. Born Antwerp, 1737. Became a pupil of Balthazar Bescheys in 1752—3, an independent master three years later, and was twice deacon of the

* See *Catalogue du Musée d'Anvers*, p. 408, and Schlie, *Die Gemälde-Gallerie zu Schwerin*, with the farther references there. For the facts and dates referring to the master's life I am indebted to Mr A. Bredius.



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guild of painters at Antwerp. Married in 1765 Katharina Josephine Rademaekers. Painted with considerable repute in imitation of the earlier landscape and animal painters of the Netherlands, and had numerous pupils. Died Antwerp, 1794.

I. 424. *View in the Low Countries.* A road winding among oak and poplar trees; r., a river. In foreground, two cows and a dog, with a man and woman reclining, and a second woman standing with basket on her head. A drove of cattle disappearing along the road.

Signed in r. lower corner

*JL. J. Antoissen
F' 1787*

Canvas, 11 $\frac{1}{4}$ " by 1' 3". Mesman.

APPIANI. ANDREA APPIANI. Italian School, 1754—1817.

Historical and allegorical painter. Born Milan, March 23, 1754. Pupil of De-Giorgi and Giudici. Travelled in Parma, Bologna, Florence, and Rome, with a view to forming on the study of the great masters a sounder style of painting than was then in vogue. Won great reputation by his frescoes in the church of *S. Maria presso S. Celso* in Rome. After 1797 was taken under the especial patronage of Napoleon Bonaparte, and spent many years on the execution of frescoes illustrating the exploits of that conqueror in the Royal Palace at Milan. With the downfall of Napoleon ensued loss of fortune and health to the painter. Died Milan, Nov. 8, 1817.

II. 178. Minerva holding up the mirror to Innocence. Minerva seated r. supports a mirror on her lap with her l. hand, and lays her r. hand on the shoulder of a half-draped female figure seated beside her, who holds a lily in her r. hand and extends her l. towards the mirror: between their feet a nude child playing with a dove.

Copper, circular, diam. 11 in.

A small and slight example of the painter's allegorical manner.

ARTOIS. JACQUES D'ARTOIS. Flemish School, 1613—1686.

Landscape and subject painter. Born Brussels, 1613. Pupil of Mertens, to whom he was apprenticed Jan. 11, 1625; admitted as master painter May 3, 1634; worked entirely at or in the neighbourhood of Brussels, taking his subjects principally from the Forest of Soignies. His brother Nicolas and his son Jean Baptiste worked in his manner, together with a number of other pupils. The biblical and other figures which appear in many of the landscapes painted in the studio of Artois were put in by very various hands, including Teniers, Gonzales Coques, and J. van Cleef. Died in May 1686.

I. 234. *Landscape.* A mass of trees on the r., with a river in the foreground, running out of shadow r. towards an open blue horizon l.; on the bank r. a man fishing, with a woman and dog; in the middle, two figures in a boat, one of them pushing the boat from shore.

Panel, 7*1*/₂" by 8*1*/₂". Mesman.

A small and slight example of the manner characteristic of Artois and his school.

ASCH. PIETER JANSZ. VAN ASCH. Dutch School, 1603—1678.

Landscape painter. Born Delft, 1603. Elected member of the Guild of St Luke at Delft, 1623. A picture by him is dated 1669, and he is found still living at Delft in 1673, and again in 1675, when he received payment for two drawings there. Died at Delft in 1678.

III. 85. *Landscape.* A large tree in the middle foreground, and behind it the bend of a canal, which flows forwards towards either corner of the picture. In front of the canal l. are two figures in brown cloaks with their backs to the spectator, each having an arm raised, and beyond it a gabled cottage and trees. Further beyond the canal r., a church with a spire among trees.

Panel, 10*1*/₂" by 1' 2*1*/₂". Mesman.

Ascribed in Mr Mesman's catalogue to J. van de Velde. The monotonous blackish-green colour, and peculiar method of handling the foliage, are characteristic of the feebler pictures (e.g. Rotterdam, Musée Bergmans no. 3) of Van Asch, of whom Immerzeel remarks: "Pity that some of his pictures have become brown and colourless."

ASHFORD. WILLIAM ASHFORD, P.R.H.A. British School, 1746—1824.

Landscape painter. Born Birmingham, 1746. Went to Dublin 1764 as clerk in the Ordnance Department, but presently gave up his employment to practise painting, and worked for some years with considerable reputation and profit, though in a somewhat bald and rudimentary style. About 1790 held a conjoint exhibition of his works in London along with those of the marine painter, Dominic Serres, R.A. In 1813 was elected first president of the newly founded Royal Hibernian Academy. Was much employed in topographical painting, among others by Viscount Fitzwilliam*. Died Dublin, Apr. 17, 1824.

V. 445. *View in Mount Merrion Park.* Deer in the foreground; in the distance, the bay of Dublin.

Canvas, 2' 1" by 3' 8". Fitzwilliam.

* In the library of the Fitzwilliam Museum is a folio volume (22 K 11) containing: fol. 1, title-page inscribed in pencil, *Mount Merrion near Dublin, the seat of Viscount Fitzwilliam, in twenty-four views by William Ashford, 1806*; fol. 2, a portrait of William Ashford engraved by J. Nugent from a painting by J. Cummerford; fol. 3, an engraved plan of the park of Mount Merrion; fol. 4—24, drawings washed in Indian ink of various views in Mount Merrion, the first of them designed to form a frontispiece; fol. 25, 26, similar drawings of Viscount Fitzwilliam's house on Richmond Green.

V. 447. *View in Mount Merrion Park.* Viscount Fitzwilliam and his steward walking along a road in the foreground; in the distance, the bay of Dublin and hill of Howth.

Canvas, 2' 1" by 3' 8". Fitzwilliam.

V. 462. *View in Mount Merrion Park.* A classical building in the left foreground, with figures and dogs; in the distance, Raw Buck's Castle, Butler's Town and Dublin.

Signed in lower r. corner

A large, ornate signature in black ink that reads "W. Asbford. 1804". The signature is written in a cursive, flowing style with decorative loops and flourishes.

Canvas, 3' 1" by 4' 2". Fitzwilliam.

V. 464. *View in Mount Merrion Park.* Trees, sward, and buildings.

Canvas, 2' 1" by 2' 5 $\frac{1}{2}$ ". Fitzwilliam.

V. 466. *View in Mount Merrion Park.* A pool among rocks.

Canvas, 2' 1" by 2' 5 $\frac{3}{4}$ ". Fitzwilliam.

V. 467. *View in Mount Merrion Park.* Sward and trees.

Canvas, 2' 1" by 2' 5 $\frac{1}{2}$ ". Fitzwilliam.

ASSELYN. JAN ASSELYN (nicknamed KRABBETJE*, and in his earlier pictures signing himself JANUS ASLEIN). Dutch School under Italian influence, 1610—1652.

Landscape and figure painter. Born Diepen, 1610. Pupil of Esaias Van de Velde: went to Rome 1630, formed himself there upon the manner of Jan Miel and Pieter de Laer, and partially also of Claude; returned about 1645 and worked for the rest of his life at Amsterdam. Died Amsterdam in October, 1652.

I. 400. *Italian Landscape.* Seaward view with cliffs and headlands in distance r., boats afloat in r. foreground; a woman on a mule

* I.e. "Little Crab"; according to Houbraken, from a crooked finger that he had. When a nickname or alias of this kind is attributed to an artist of Northern origin, it means that he was habitually known thereby among the members of the convivial association (*Schilderbent*=Painters' Band) which existed for such artists at Rome.

and other travellers descending away from the spectator towards the shore; a round tower in ruins l. Bright blue sky with white clouds.

Signed near l. lower corner



Copper, 4 $\frac{1}{2}$ " by 9 $\frac{1}{4}$ ". Mesman.

I. 401. *Italian Landscape.* A river flows across the picture; on the near bank two passengers conversing; beyond, a man on a white horse leading an ass across a ford; on the other side, a round tower on a cliff; l. a single span bridge, with mountains in the distance.

Panel, 11 $\frac{3}{4}$ " by 1' 3". Mesman.

AST. BALTHASAR (or BALTHUS) VAN DER AST. Dutch School, first half of the 17th century.

Flower and animal painter. Born Middelburg: date of birth unknown. Worked principally at Utrecht and Delft. Entered Guild of St Luke at Utrecht, 1620. Presented a picture to the Hospital of St John there 1629. Entered Guild of St Luke at Delft, 1630. Married, 1633, Grietzen Janod van Buren. Was still in possession of house property at Utrecht, 1639. Died Delft, subsequently to 1656.

I. 295. *Still life.* On an upper ledge, a blue china dish and plate, with lemons, apricots, prawns, a pomegranate, etc.; on a lower ledge, grapes, with two macaws pecking them. Signed on face of upper ledge, l.

• B. Vander Ast. fe.

1622

Copper, 7 $\frac{1}{2}$ " by 10 $\frac{1}{4}$ ". Mesman.

BAKHUYSEN? LUDOLF BAKHUYSEN (or BAKHUIZEN; signed also BACKHUISEN, BACKHUIZEN, etc.). Dutch School, 1631—1708.

Marine painter. Born Embden, Dec. 18, 1631. Worked at first in the office of his father Gerard Bakhuysen, secretary to the town of Embden; then in 1650 removed to a merchant's office at Amsterdam, where the life and aspect of the sea attracted him to the profession of a marine painter. This he exercised with great applause, standing in public estimation only second to Willem Van de Velde, and forming a numerous school of pupils. He was a pupil of Allaert van Everdingen, and in the early part of his career he painted with skill comparatively small and tranquil scenes, but later, ambitious and less successful storm-pieces on a larger scale. He was twice married, the second time (1680) to a granddaughter of the painter Romeyn de Hooghe. Died Amsterdam, Nov. 17, 1708.



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I. 416. *Judgment of Paris.* In the glade of a wood near foreground r., Paris, partially clad in a scarlet cloak, is seated on the stump of a tree, having his back to the spectator and leaning on his l. hand while with his r. he hands the apple to Venus, who stands fronting him from the l. and extends her l. hand for the prize, while a winged Cupid descends to put a wreath on her head. Farther in front towards the centre stands Juno with her back to us and her l. forefinger raised in menace: on the ground beside her is her peacock. On a bank a little farther off l. sits Minerva, helmeted; she leans over on her r. hand and holds up her spear in her raised l.: beside her rests her shield. Each goddess is partially draped, Venus with a yellow, Juno with a pink, and Minerva with a blue drapery respectively. A river-god reclines beside his urn in shadow in l. foreground. In the shade between Venus and Paris is seen Cupid with his bow. Behind a tree r. appears Mercury.

Copper, 9 $\frac{1}{4}$ " by 1' 2". Fitzwilliam.

Attributed in Viscount Fitzwilliam's catalogue to Rohtenhammer and Brueghel. The landscape is really by Jan Brueghel the elder, but the figures are by Van Balen. The picture is without doubt that seen and described by Houbraken, *Groote Schouburgh*, I. p. 81: "Likewise I saw a little piece painted on copper, representing the Judgment of Paris, in which were the three goddesses, and especially Venus, who shews her back" [our author has mistaken for Venus Juno, who is in fact the most conspicuous of the three], "painted so roundly, solidly, and with such finish that they seem to stand right out of the picture. Moreover the ground whereon they stood was painted by Velvet Brueghel with grass, plants, and weeds in great finish and perfection."

BARBIERI. GIOVANNI FRANCESCO BARBIERI (commonly called **GUERCINO**). Bolognese School, 1591—1666.

Devotional and mythological painter. Born Cento, Feb. 8, 1591. A fright in childhood gave him a permanent squint: whence his nickname, il Guercino. Pupil of Gennari at Cento and of Cremonini at Bologna. Acquired an early reputation by works executed at both places: went in 1618 to Venice; worked in 1620 at Ferrara and Bologna; from 1621 to 1623 at Rome; and thereafter principally at or in the neighbourhood of Bologna, at Piacenza, Modena, &c. Was in the highest esteem from his youth up, and refused invitations to England from James I., and to France from Louis XIII. In the pictures of Guercino are distinguished three manners, corresponding to three different periods of his life. During his first period he was much under the influence of Caravaggio, and affected violent chiaroscuro and harsh realism of character and expression; during his second period, the example of the Venetian and Roman masters had taught him to seek for greater charm of colour and dignity of form; during his third, he caught from Guido the trick of exaggerated pathos and unvarying academic grace. Along with Guido, and Albani, and Domenichino, he is the fourth most important master of the Bolognese School in the generation immediately following the Carracci. Died Bologna, Dec. 22, 1666.

III. 139. [Imitation of GUERCINO.] *Christ driving the money-changers out of the Temple.* Christ, wearing a red tunic with sleeves and girdled at the waist, and a loose blue cloak, advances hastily from the r. A whip of several thongs is in his raised r. hand; he lays his extended l. hand on a dove which is carried by an old woman in her r. arm. The hag resists, and in struggling her r. shoulder is left bare: across it drifts her hair bound in a queue with a white ribbon. Behind Christ in lower r. corner, and looking up at him in alarm, is a child retreating; above, and farther back, a girl with a basket of loaves on her head. Farther back yet, another girl with upturned face; and seen between the figures of Christ and the woman, a third girl with basket raised in both arms; to the extreme left, a man counting money from his r. hand into his l. Figures seen in half length: those in the rear are painted almost in monochrome. In background, the architecture of the Temple. Figures half length.

Canvas, 3' 3" by 4' 6". VanSittart.

A somewhat weak example, of which the colouring, especially in the background figures, is hardly characteristic of Guercino, and which is probably by the hand of a pupil or imitator rather than by his own.

III. 146. [Imitation of GUERCINO.] *Christ disputing with the doctors.* High up and somewhat to the l., the youthful Christ, wearing a scarlet tunic with sleeves and girdled at the waist, faces r., seated on a carved wooden chair, and laying his r. hand on chair arm, while he extends his l. in act of argument. Below him, l., a doctor, wearing embroidered gold coat and green cap, holds his book open before him and turns his head l. towards Christ: opposite him, somewhat higher, another doctor, wearing a red cap, blue coat, and yellow vest striped with blue, also holds book open before him, laying his l. hand on page and pointing with index finger to the text. Between this personage and Christ are discerned in the background the heads of three Pharisees, one of them with spectacles, consulting over a book. Figures half length, except that of Christ, which is seen to the knees.

Canvas, 3' 7½" by 5'. VanSittart.

I. 518 b. [Attributed to GUERCINO.] *Portrait of the painter.* Head and shoulders, turned to r., face half full; eyes looking out of the picture. A young man, with dark eyes and long black hair, and

a faint moustache ; pallid complexion. He is dressed in black with a little white at the throat.

Panel, oval, $2\frac{1}{8}$ " by $2\frac{1}{4}$ ". Mesman.

BAROCCI. FEDERIGO BAROCCI (otherwise written BAROCCIO, BAROZZI, or BAROTIUS: called also FIORI DA URBINO). Italian School, 1528—1612.

Devotional painter. Born Urbino, 1528. Pupil, first of his father, then of Fr. Menzochi da Forli, and afterwards of Battista Franco. Went from Urbino to Pesaro, and afterwards to Rome. Formed his manner by imitation first of the Venetians, then of Raphael, and afterwards especially of Correggio. During a second visit to Rome suffered an illness attributed to poison administered by rivals. Lived thenceforth principally at Urbino, and worked with great industry and applause in his composite, graceful, over-mannered style for a number of patrons chiefly in the cities of Umbria and the Marches. Died Urbino, Sept. 30, 1612.

I. 157. *Holy Family with St John the Baptist* (after BAROCCI). The Virgin, seated l. under an oak tree, and wearing a crimson dress with a blue cloak over her knees, supports on her lap with r. hand the infant Christ, who turns his head over his shoulder to look at the lamb brought as an offering by the little St John, above and behind whose r. sits Joseph, with his head over his shoulder, contemplating the scene.

Canvas, 5' by 3' 8". Geldart.

An engraving of this subject in reverse by Peiroleiri bears the inscription *Fredericus Barotius fecit, Peirolieri inc. 1759*, with a dedication describing the original as being in the possession of Count Giuseppe Maurizio Turinetti at Turin. The composition does not much recall the style of Barocci: while the cold colouring and hard, precise execution of the present picture prove that at any rate it cannot be an original work of that master, but only a (probably modern) copy.

BARTOLOMMEO VENETO. Venetian School.

The dates of his birth and death are unknown, but dated pictures exist which shew that he was painting from 1502—1530. A portrait of a young man in the National Gallery (no. 287) bears the latter date*.

III. 133. *Portrait of a Gentleman.* About half length, full face, turned slightly to l. Wears a loose outer garment with wide sleeves and loose linen cuffs, and a very wide collar of light brown fur with darker markings. The coat is almost black with a brown pattern of

* For an account of this painter and his works, see A. Venturi in *L' Arte*, vol. II. p. 432 ff., where this picture is reproduced. The other works there figured shew so many points of likeness to no. 133, as to make the attribution to Bartolommeo Veneto practically certain; until lately its origin was undetermined.



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intersecting ovals. Under this he has a closer coat of similar hue, the breast of which is covered by a circular maze in brown, above which is worked a green cone or pine with 7 pearls above arranged in a pattern thus : . ° ° ° . Behind this disappears a gold chain which passes round his neck, and a fine linen shirt worked with gold and coloured threads. His cap has black ground with a brown pattern and red ribbons. There is a small white plume in it and a coloured agrafe with this device:—a golden ship on the sea with foremast and sail, the main-mast broken off short, a tree at each end of the ship. On the ship stands a man in red facing r. clasping an image (?) in the stern. In the water in front are seen the broken mast and sail. Above the ship is a white scroll which bore an inscription now illegible. The man himself is young and smooth-faced, with brown eyes and long dark hair. He has two jewelled rings on each hand, and both hands play with the hilt of a sword in front of him. Background l. and c. a purple brown curtain, r. a landscape, in front a pool of water, with a washerwoman, a man watering an ass, and two swans. Then further off r. a bridge, a village, a castle on a wooded crag, with a flag flying.

Panel, 2' 4 $\frac{1}{2}$ " by 1' 9 $\frac{1}{2}$ ". Hare.

BASSANO. JACOPO DA PONTE, called BASSANO. Venetian School, 1510—1592.

Was born and died at Bassano, whither he had returned after some years' study in Venice. The subjects of his pictures were usually biblical, but the action is often subordinated to the landscape, and he delights in introducing animals. This taste, which brings him near to the Dutch painters, was probably fostered by the influence of the Bonifazi.

His father Francesco was also a painter, and two of his sons, Leandro and Francesco, were painters of mark, while two more, Giov. Battista and Girolamo, contented themselves with copying his works. It is consequently difficult to decide to which of these the works which go by the name of Bassano are to be ascribed.

I. 521. [Attributed to BASSANO.] *Portrait of a Man.* Head and shoulders; three-quarter, full face, turned to r., looking slightly down, the eyes to r. He has dark eyes, a brown complexion, short black hair, a slight black moustache; the expression is depressed. Wears a black doublet and a broad white turned-down collar with lace edges. Light grey ground, darker on r.

Copper, circular, 2 $\frac{3}{8}$ " in diameter. Presented by Mr Henry Roe.

I. 523. [Attributed to BASSANO] *Portrait of a Man.* Head and shoulders, three-quarter, full face, turned to l. Has brown eyes, looking

out of the picture, a pointed brown beard and moustache, high cheekbones, and appears to be aged about 35. Wears a black doublet with white turned-down collar. Greenish grey ground.

Copper, circular, 2' 8" in diameter. Presented by Mr Henry Roe.

III. 112. [School of BASSANO.] *St Jerome in the wilderness.* The saint, old and bearded, with a garment of hair and a bright red mantle thrown about him. He kneels facing r., looking at a crucifix propped against a skull. His r. hand holds up his drapery, in his l. is a stone. Behind him is seen the fore part of an ass; in foreground, r. of centre, a large book open on the ground, and an hour-glass. Background l. and centre rocks, r. landscape.

Canvas, 2' 2" by 2' 7 $\frac{1}{4}$ ". Fitzwilliam.

III. 113. [School of BASSANO.] *Landscape with Abraham and Isaac.* In foreground l. Isaac, a boy, carrying wood on his shoulder, runs after Abraham, who walks to r. carrying a torch and wearing a red robe and black hat: on r. trees; in middle distance, in centre, a lake, with sailing boats on it. Beyond it a church and houses, and a hill with trees.

Canvas, 1' 10 $\frac{3}{4}$ " by 2' 5 $\frac{1}{4}$ ". Bequeathed by E. Fitzgerald, Esq.

III. 114. [School of BASSANO.] *Landscape with Shepherds.* In foreground l. a shepherd in a straw hat, pink waistcoat, white shirt and linen hose, with bare feet, sleeps leaning against a bank. In the centre of foreground a younger one kneels to tend a sheep; a wooden pail stands on the ground beside him. About him goats, sheep and cows feeding, and at a little distance three other shepherds. In distance l. and r. trees, in centre landscape and hills.

Canvas, 2' 1 $\frac{1}{4}$ " by 3' 1". Fitzwilliam.

BEHAM. HANS SEBALD BEHAM. German School, 1500—1550.

Born 1500 at Nuremberg. Was banished but recalled 1525, and afterwards led a wandering turbulent life till he settled at Frankfort in 1534. Died 1550. He is known from his numerous wood-cuts and copper etchings. These shew great freshness and realistic vigour; he attacks all subjects with the same boldness and zest, qualities which make his work attractive in spite of some coarseness of spirit and treatment.

III. 107. *The Beheading of St John Baptist**. In foreground l. St John Baptist in a red cloak kneeling to r. On this side of him the

* This picture has points of resemblance to the work of Beham, but is the work of some weaker painter. The inequality in the drawing of the figures seems to shew that in some cases he was borrowing, and in others was left to his own invention. The style is a mixture of German and Italian elements.

executioner with a raised scimitar; to r. of them, two men in tight-fitting medieval costume, and wearing swords, are conversing earnestly. These figures are on a low spur of hill which falls away immediately to a flat open space, in which are two buildings; on r. the end of an arched colonnade, with two rows of windows above it, and figures feasting at a table under the arches; on l. a square two-storied building. In the open space three pairs of men, in medieval dress; on r. and l. and farther off in centre, just behind, rise fantastic, irregular hills, with trees sparsely scattered on them, enclosing a valley in which flows a river sweeping round to l. and disappearing behind the house. Blue sky with light horizon.

Panel, 8 $\frac{1}{2}$ " by 11 $\frac{1}{8}$ ". Hare.

BELLOTTO. BERNARDO or BERNARDINO BELLOTTO (sometimes nicknamed CANALETTO). Venetian School, 1720—1780.

Architectural and landscape painter. Born Venice, 1720. Pupil of his uncle Antonio Canale (the original bearer of the nickname Canaletto), whose manner he followed so closely that it is often not easy to distinguish the works of one from those of the other. Travelled and painted with great applause in various cities of Italy and Germany, as also in England, where he lived, according to Walpole, for two years. Died Warsaw, Oct. 17, 1780.

II. 186. *View at the entrance to the Grand Canal, Venice.* Looking east by south, with the church of the Madonna della Salute r., and beyond, the Dogana; with the Riva de' Schiavoni in the distance l., and in the foreground on the same side the angle of a palace, with a man in a blue coat standing in the doorway, and a woman in a red dress on the first-floor balcony;—many gondolas and other craft moving or moored in the canal.

Canvas, 1' 11 $\frac{1}{4}$ " by 3' 1 $\frac{1}{2}$ ". Fitzwilliam.

A first-rate example of the quality which makes it difficult to distinguish the work of Bellotto from that of his master. The effect of the sky is slightly injured from its having been by some means transversely scraped from r. to l.

II. 192. *View on the Arno, Florence.* Looking east, up the river towards the Ponte Vecchio, from the north bank near the Ponte Sta. Trinità. On the water in front r. one larger boat in light, manned by two figures, and on l. one smaller in shadow, with a man punting. Morning light; the Lung' Arno in shadow.

Canvas, 2' 4" by 3' 5". VanSittart.

II. 195. *View on the Arno, Florence.* Looking west, down the river towards the Ponte alle Grazie, from the north bank near the

Ponte Sta. Trinità. Beyond the bridge l., the church of S. Spirito, and in the distance the hills towards Pisa. Figures walking on the Lung' Arno; in front, a boat with mast, manned by two figures l., a similar boat close to the side farther off. Evening light; the Lung' Arno in shadow.

Canvas, 2' 4" by 3' 5". VanSittart.

Companion piece to the foregoing. Rome, Milan, Verona, and Brescia are commonly quoted as cities of Italy at which Bellotto worked; but not Florence; nor am I acquainted with any other views of that city by his hand. But these two examples are so completely in his manner that there seems no reason for calling in question their traditional attribution.

BERCKHEYDE. GERRIT ADRIAENSZ BERCKHEYDE. Dutch School, 1638—1698.

Born in Haarlem, June 6, 1638, younger brother of Job Berckheyde and like him a pupil of Frans Hals. Was elected a member of the Guild of St Luke in 1660, and died by drowning on June 10, 1698, at Haarlem. His works shew that he had spent some time on the Rhine, and this is confirmed by Houbraken. In his early years especially he painted landscapes, usually full of figures, but his favourite subjects were views of streets and buildings in the towns of the Netherlands and on the Rhine. Owing to the unusual form of the G in his signature his works are often assigned to his brother J. Berckheyde, who was a painter of architecture and interiors and rarely of landscape. The signature of no. 44 is an instance of this.

III. 44. View in Amsterdam. Sunlight; the façade of the Stadhuis in shadow l.; the Nieuwe Kerk and other buildings facing the spectator across square; figures, two of them Oriental, standing about in square.

Signed in lower l. corner

G Berck Heyde.

Panel, 1' 3 $\frac{1}{2}$ " by 1' 0 $\frac{1}{2}$ ". Fitzwilliam.

III. 47. View in Haarlem. Sunlight; view taken from under colonnade at the corner of the Stadhuis: the Groote Kerk seen across square: groups of figures and market stalls in square.

Signed on base of angle column

G Berck Heyde.
1674

Panel, 1' 3 $\frac{1}{2}$ " by 1' 0 $\frac{1}{2}$ ". Fitzwilliam.

Companion piece to the foregoing: both are excellent examples of G. Berckheyde.



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44



47



98

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BIDERMANN. JOHANN JACOB BIDERMANN (or BIEDERMANN). Swiss School, 1762—1828.

Landscape painter and etcher. Born Winterthur, 1762. Studied under A. Graff at Dresden, and after various travels settled first at Berne, and finally (1804) at Constance. Painted (both in oil and water-colour) and etched Swiss scenes almost exclusively. Died Constance, 1828.

I. 288. *Landscape.* Snowy mountain peaks in clear weather, with sheep resting in foreground.

Signed lower l. corner **J.J.B.**

Copper, 6 $\frac{1}{2}$ " by 8". Mesman.

I. 290. *Landscape.* Mountains in distance, with chamois feeding in foreground.

Signed at bottom **J.J.B.**

Copper, 6 $\frac{1}{2}$ " by 8". Mesman.

Companion piece to the foregoing: the two are small but characteristic examples of one of the fathers of modern Alpine painting.

BLAKE. WILLIAM BLAKE. British School, 1757—1827.

Engraver and painter; the son of a hosier; born in London in 1757. He early shewed a love for poetry and painting and was apprenticed to the engraver Basire, and for many years made his living chiefly by engraving for books, occasionally from his own designs, more often from those of other artists, notably Stothard. Later on he used his own designs more freely, and in 1787, having invented a process of his own by which he engraved text and illustration together, he began to publish his poems with his own designs, the latter coloured by hand after printing. In this fashion he printed his "Songs of Innocence" and of "Experience" and his later works. Besides his poems and engravings he at times painted in water-colour and a kind of fresco, exhibiting at the Academy as early as 1780. The best known of these works is the series of illustrations to the Book of Job, produced late in life. The interest of all his works lies in the peculiarly fervid and fantastic imagination which informs them, though his earlier engravings conform more to ordinary standards. Blake married in 1782, and though his wife was wholly uneducated, the marriage was happy. Except for three years between 1800 and 1804, when he lived near the poet Hayley at Felpham in Sussex, he spent all his days in London and died there Aug. 12, 1827.

V. 456*.** *a, b, and c.*

(a) *Simeon being bound.* On r. Simeon, kneeling, with chains on his outstretched arms. On l. the brethren are huddled together in a group.

1' 3 $\frac{1}{2}$ " by 1' 10". Purchased.

(b) *His brethren bowing before Joseph.* Joseph seated on r., turns his head away from his brethren, who approach him from the l., bowing.

Same size. Purchased.

(c) *Joseph making himself known to his brethren.* Joseph coming down from his throne with outstretched arms falls into the arms of Benjamin. The rest, kneeling together, fill up the l. half of the picture.

Same size. Purchased.

BLES. HENDRICK, or HERRI, MET DE BLES. Flemish School.

Landscape and devotional painter. He worked about 1511. Born at Bouvignes, probably about 1480, died after 1521 at Liège. Chiefly known from his landscapes, the earlier of which shew the influence of Patinir; his later works shew Italian influence and he is known to have travelled in Italy. He also painted sacred subjects, two of which are in the National Gallery (nos. 718 and 719). He signed his works with the figure of an owl, and from this he received in Italy the nickname "Civetta."

III. 98. *The Annunciation.* The interior of an arched edifice in the Dutch transitional style of about 1500. In foreground a little to r. the Virgin, seen full face, kneels on one knee; she wears a greyish green robe with fur cuffs, fastened about the waist with a loose ribbon shot with pink and yellow. At her throat appears a red under-bodice; a voluminous dark-green cloak passes over her l. shoulder and falls on the floor at her r. side; on her head is a thin gauze veil and her light-brown hair flows over her shoulders. Beside her r. is a carved wooden desk with an open book on it, and on the ground in front of this is a basket with a white drapery thrown over it; near by lie a pair of scissors. In centre of foreground is a white earthenware jar containing a lily and other flowers. To l. of this enters the angel Gabriel facing $\frac{1}{2}$ r.; he wears a light greenish robe with wide sleeves, shewing pink under-sleeves below. In his l. hand he holds a golden sceptre, and raises the r. over his head with two fingers extended. His wings are shot with green, lilac, and yellow. In the air above him floats a dove encircled with rays. Through an opening above a balustrade to r. of the Virgin appears her sleeping chamber, and bed with green coverlet, red canopy and white pillow; a convex gilt mirror is fixed at the head. Through an arched and traceried opening in the centre of the back wall appears an open green space with Joseph chopping wood near by, and beyond him figures in front of a building with a high central tower; beyond

these again, woods and hills. Over the central arch is a statue of Moses with the Tables between circular reliefs of Samson with the lion and of Cain killing Abel. Over a capital on l. is another statue of an armed man, and over an arch on r. a seated figure of a priest with an attendant.

Panel, 3' 11" by 1' 9 $\frac{3}{8}$ ". Fitzwilliam.

BLOEMEN. PIETER VAN BLOEMEN (nicknamed STANDAARD or STENDARDO). Flemish School, 1657—1720.

Genre and battle painter. Christened Antwerp, Jan. 17, 1657. Lived and worked for many years in Rome, painting chiefly scenes of Italian outdoor life, marketings, merrymakings, skirmishings, etc., and on his return home in 1699 was appointed Director of the Academy at Antwerp. Buried Antwerp, March 6, 1720.

I. 257. *Mules halting by the way-side.* In front, a brown mule, the muleteer tightening the girth of his pack-saddle; farther off r., a white mule; to the near r., a man riding a white horse.

Canvas, 1' 3 $\frac{3}{4}$ " by 1' 5". Mesman.

I. 263. *Horses drinking at a fountain.* One white and two bay horses standing beside a basin r.; an ostler rides the farther bay horse, which stoops to drink.

Canvas, 1' 1 $\frac{1}{2}$ " by 1' 5". Mesman.

BLOEMEN. JAN FRANS VAN BLOEMEN (nicknamed ORIZONTE). Flemish School, 1662—1748.

Landscape and mythological painter. Christened Antwerp, May 12, 1662. Pupil of Antonius Gouyou; formed himself afterwards on the study of Gaspar Dughet and Claude Lorrain. Was in great repute for the supposed naturalness of his atmospheric effects. Died Rome, 1748.

I. 260. *Classical landscape.* In distance, ruins on a hill; in foreground, tall tree, and below, a woman seated listening to the conversation of a man seated also who addresses her with his l. arm extended.

Copper, oval, 1' 2 $\frac{1}{2}$ " by 11". Mesman.

I. 266. *Classical landscape.* Pendant to the foregoing; blue hills in distance; in foreground, large trees covering the greater part of sky, and at their feet two figures; a man seated with a staff in l. hand, and a woman reclining with her l. arm on his knee, and r. hand extended.

Copper, oval, 1' 2 $\frac{1}{2}$ " by 11". Mesman.

Companion piece to the foregoing: these two unimportant examples were formerly in the collection of Lord Mitford.

BLOOT. PIETER DE BLOOT. Dutch School, 1601 (?)—1652.

Painter of *genre* and also of biblical subjects, which he treated in the spirit of *genre*. Influenced by Adriaen Brouwer. Lived in Rotterdam and buried there Nov. 2, 1652.

III. 48. *A village scene with figures.* On l., wall of cottage with doorway, in which stands a woman in close cap and light-red bodice, leaning over a closed half door, facing r. and looking at the principal figure, a man with a flageolet, playing to six children who stand round him. He is dressed in brown and stands facing half r., half towards spectator. Five children stand facing him in a half circle on r.; the sixth, farther l. with its back to the spectator. The three nearest, which are also the smallest, wear big, basin-shaped grey hats. Behind them is a high brown wall or fence, and in r. foreground some pieces of wood leaning to r. Above the wall appears a greyish sky, and beyond it on r. a corner of flat country with a stream and trees.

Panel, 7½" by 9". Smith.

This picture recalls the style of Brouwer and is probably by one of his followers, but it has suffered by repainting, especially in the heads.

BOGDANI. JAMES BOGDANI (or BOGDANE, about 1650—1720).

Animal and still-life painter. Born about middle of 17th cent., of a good family in Hungary. Came to England soon after 1670, and was known as "the Hungarian"; painted fruit, flower, and especially bird pieces with applause and profit. Lived at the sign of the Golden Eagle in Great Queen Street; fell into difficulties in his old age, having made over his fortune to his son. Died London, 1720.

I. 361. Birds. Below, a cock-pheasant and grey partridge, l.: below these, r., two Barbary partridges, one of them a pied variety nearly white: higher up r., a reed-hen. Above, a green parrot pecking some grapes on a stone pedestal; with a bullfinch and blue tit on the boughs of a tree.

Signed, on stone near bottom of picture,

Canvas, 2' 11" by 2' 10". Mesman.



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6

BOIS. SIMON DU BOIS (or DUBOIS). Dutch School, about 1630—1708.

Genre and portrait painter. Born Antwerp about 1630. Pupil of Philips Wouwerman, painted at first skirmishes and pastoral scenes in the manner of that master; but having followed his elder brother Edward to England about 1680, took to portrait painting, generally on a miniature scale. Was especially patronized by Lord Somers. A portrait by him of Archbishop Tenison is at Lambeth Palace. Married in old age a daughter of W. Van de Velde. Died London, 1708.

I. 538. *Bust portrait of a man.* Middle-aged, with full-bottomed brown wig, black eyes, and full lips; face three-quarters l., wears a lace *Steinkerque* cravat. Dark ground.

Signed at back

S. Du. Bois. fecit. 1682

Copper, miniature scale, oval, 3½" by 2½". Mesman.

BOL. FERDINAND BOL. Dutch School, 1616—1680.

Historical and portrait painter. Born Dordrecht, 1616. Pupil of Rembrandt, at Amsterdam, and in his earlier days one of the most distinguished followers of that master, excelling particularly in portraiture, though a certain tameness at all times characterises his work. Buried Amsterdam, July 24, 1680.

I. 509. *Bust portrait of a man.* Aged about 25, with full cheeks, dark eyes and eyelids, fair hair descending in curly masses below the ears, and slight fair moustache; face turned slightly r., nearly full; wears a black dress, with narrow white collar and small red cravat.

Signed beside shoulder, r.

Bol.

Copper, oval, 5" by 3½". Fitzwilliam.

BORSSOM. ABRAHAM VAN BORSSOM (or BORSOM; sometimes erroneously written BORSSEM or BORESUM). Dutch School, 1629(30) —1672.

Landscape and cattle painter. Born at Amsterdam in 1629 or 1630. Pupil of Rembrandt; painted pastoral landscapes apparently under the influence of Cuyp and Paul Potter. His pictures in oil are rare: one is in the Dulwich Gallery (no. 176): in the British Museum is a series of water-colour drawings by his hand. Buried at Amsterdam, March 19, 1672.

I. 344. *Landscape with cattle.* A cottage, stile, and tall, nearly bare tree, l.; a woman with milk-pails and a dog approaches the stile from the cottage; the rest of the foreground shews a field, with two sheep (one of them black) and two lambs, and further r. two brown and two black and white cows, one of each colour lying down while the others graze: in the distance, fields and copses, with a church and houses among the trees at the foot of some rising ground r. Sunlight, with light clouds in the sky.

Signed in lower l. corner

ABorssom - fe

Panel, 1' 8" by 2' 6". VanSittart.

This signature had formerly been painted out, and a false signature of Paul Potter, *paulus potter*, had been introduced along the upper rail of the stile.

BOSSCHAERT. ABRAHAM BOSSCHAERT. Flemish School.

Flower painter. Born at Antwerp, 1585 or 1586. In 1611 married Dirckje Dircks at Amsterdam, and is known to have been there again in 1637. He was probably a younger relative (?brother) of Ambrosius Bosschaert, whose works resemble his in style, and with whom he is confused by almost all writers. It is probable that the works signed  are by Ambrosius, those inscribed *A. Bosschaert* by Abraham.

I. 308. *Flowers in a glass vase.* In a tumbler of clear glass on a yellow slab is a group of flowers consisting of a white rose, a camellia, a fritillary, two tulips, an iris, larkspur, hyacinths, etc. Greenish ground.

Panel, 1' 1" by 9 $\frac{1}{4}$ ". Mesman.

BOTH. ANDRIES and JAN BOTH.

ANDRIES BOTH. Dutch School, ? 1609—1644.

Figure and animal painter. Born Utrecht about 1609. Son of a glass-painter: worked first under his father; afterwards learnt oil-painting under Abraham Bloemart. While still young, went with his younger brother Jan to Rome, where the two brothers worked for several years in common, Andries usually adding the figures and cattle in his brother's landscapes. Died by drowning at Venice, shortly before 1644.

JAN BOTH. Dutch School, ? 1610—1652.

Landscape painter and etcher. Born Utrecht about 1610. Pupil of Abraham Bloemart: afterwards went with his elder brother Andries to Rome. Devoted himself to painting the landscape of the Campagna and the neighbouring mountains, and became, partly under the

influence of Claude, a master of mellow atmospheric effects. His pictures are commonly on a large scale. They earned him a great reputation among his contemporaries, and when, after his brother's death, he returned to his native Utrecht, he was by and by (1649) elected president of the Painters' Guild there. Died Utrecht, Aug. 9, 1652.

III. 56. *Italian landscape.* Wooded rocky hills l., with a small stream descending towards the spectator, parallel to a road which occupies the foreground r. In foreground, between the stream and the road, three tall trees springing from a bank covered with docks and shrubs. On the road, a goatherd, and two goats; farther back, two travellers advancing, one of them mounted on an ass; farther again, four cows followed by a cowherd. In the distance, a hilly horizon, with Mount Soracte in the middle, seen under a golden afternoon sky; in middle distance r., the Tiber.

Signed on stone towards lower l. corner

Canvas, 4' 8" by 6' 8". Fitzwilliam.

An excellent example: the figures are probably by Andries Both. See Smith, *Cat. Rais.* vol. VI, p. 216, no. 121.

BOUDEWYNS and BOUT. ADRIAEN FRANS BOUDEWYNS. Flemish School. Born 1644, died about 1711.

Landscape painter. Christened at Brussels, Oct. 3, 1644, member of the Painters' Guild there in 1665; from 1669-77 was abroad, chiefly in Paris. He then returned to Brussels and died in 1711 (?). He chiefly painted small landscapes in the Italian taste, but they are generalized, not views of any definite locality in Italy. The figures in his landscapes were frequently inserted by Pieter Bout, a younger contemporary, and native of Brussels, where he was christened Dec. 5, 1658 and died after 1700.

I. 310. With P. BOUT. *Landscape.* A river with boats r.; a bank l.; a road with a waggon and horses approaching, and nearer, a mounted man leading two other horses: further back, trees and buildings, with mountains in the distance.

Panel, 3 $\frac{1}{4}$ " by 5 $\frac{1}{4}$ ". Mesman.

I. 311. With P. BOUT. *Landscape.* L., a castle with a river flowing beside it; on the river, a boat sailing, and nearer, two horses watering, and a fishing boat; on the road r., men drawing in a net and others loading fish on a cart; behind the cart, two tall trees, with mountains in distance. Companion piece to the above.

Panel, 3 $\frac{3}{4}$ " by 5 $\frac{3}{4}$ ". Mesman.

The above companion pieces are two minute but characteristic examples of the joint work of Bout and Boudewyns.

BOURDON. SEBASTIEN BOURDON. French School, 1616—1671.

Devotional, historical, and landscape painter, and etcher. Born Montpelier, 1616. Pupil as a boy of Barthélemy; then learnt glass-painting at Toulouse. Served for a time as a soldier, and on his discharge (1634) went to Rome, where he lived by copying old masters until, being in danger at the hands of the Inquisition, he returned to Paris in 1637. In 1648 was one of the founders of the Academy; from 1652 to 1662 lived in Sweden as court-painter to Queen Christina; in the latter year returned to Paris and was made Rector of the Academy. Painted with skill in very various styles; imitating in religious pictures the manner sometimes of Nicholas Poussin and sometimes that of the Bolognese School; in landscape the manner of Gaspar Dughet; in indoor *genre* that of Benedetto Castiglione, in outdoor *genre* that of Pieter de Laer, and also, as it seems, of his own countrymen the brothers Le Nain. Died Paris, May 8, 1671.

I. 326. *Classical landscape.* A high hill in distance l., temple on a knoll still farther l.; in middle, a square funeral monument near some trees, with a woman seated in the foreground; a clear yellowish horizon seen across the stems of the trees; a flat-topped hill in distance r.

Canvas, 1' 4 $\frac{1}{2}$ " by 1' 11". Mesman.

I. 337. *Christ and the woman of Samaria at the well.* A round well in the middle, with Christ in red tunic and grey cloak seated l., conversing with the woman of Samaria, who stands opposite wearing a greyish-green tunic and cloak of nearly the same colour, resting her l. hand on the edge of the well and pointing with the right to her bosom. Behind the figure of Christ, classical buildings; behind that of the woman, distant mountains.

Canvas, 10" by 1' 2 $\frac{1}{2}$ ". Fitzwilliam.

An unfinished sketch; a piece torn out towards lower r. corner.

I. 338. *Man and woman making merry.* A young man with long curling yellow hair, wearing a grey jerkin and a leather sword-belt over his shoulder, sits r. at a table covered with a green cloth;



56



311



403



237



his left hand is laid on the corner of the table ; with his r. he holds a lighted pipe ; his head is thrown back to watch the smoke which he emits from his mouth ; beside him, round the corner of the table, sits a young woman, in a red dress with white collar and cuffs, and having her hair tied with a red ribbon ; her r. hand is laid on the table, holding a blue ribbon, and with her l. hand she holds up, tilting it by the foot, a long glass, nearly empty.

Copper, 6" by 5 $\frac{1}{4}$ ". Mesman.

Good and highly-finished small example.

BOUT. See BOUDEWYNNS.

BRAKENBURGH. RICHARD BRAKENBURGH. Dutch School,
1650—1702.

Genre painter, and etcher. Born Haarlem, 1650. Pupil probably of Adriaen van Ostade, whose manner he followed with skill, painting scenes of peasant life, generally somewhat coarse in subject, with much spirit and observation. Died Haarlem, Dec. 28, 1702.

I. 403. *Family scene.* A woman seated r. on a high chair, with one foot on a stool, and her dress disarranged at the bosom, holds in r. hand a wine-glass, and smiles at her child r., whom her husband, leaning with one hand on his wife's shoulder, is teaching to play at smoking a long pipe. Immediately behind this child stands a girl a little older : farther back, a servant-maid looks in smiling from behind an open door, on which hangs a straw hat. In corner r., a jar of *grès de Flandre* beside a tub covered with a board, on which stands a wine-bottle and a plate of pastry.

Signed in lower r. corner

R. Brakenburgh

Panel, 1' 1" by 11". Mesman.

I. 434. *Cottage interior.* A large room with timber roof; the carcase of a pig hangs from a ladder r., an elderly stooping man with a stick stands intently looking at it, to whom another man standing with a jug in his l. hand seems to recommend it ; near the chimney place in the middle, two women and four children, one of the women stirring something in a large bowl, two of the children playing with a bladder ; door with the upper half open l., spinning-wheel r. ; on the

floor a litter of tubs, saucepans, ladles, a broom, a broken chair, a cat, etc.

Signed on lower edge towards l.

R. Brakenburgh: 1699.

Panel, 1' 3 $\frac{1}{2}$ " by 1' 6 $\frac{1}{2}$ ". Fitzwilliam.

BREENBERGH. BARTHOLOMEUS BREENBERGH (or BREENBORCH: nicknamed LE BARTOLOMÉ). Dutch School, 1599—1659.

Landscape and figure painter, and etcher. Born Deventer, 1599. Went early to Italy, and formed himself especially after the example of Elsheimer. Painted landscapes with great lightness and purity of touch in a manner derived from that master and from Claude, and also religious pictures in imitation of the Bolognese School. Had returned to Amsterdam by 1633, in which year he married. Died Amsterdam in 1659.

I. 431. *Classical landscape.* Shadowed foreground, with figures seated in front; clear sky and distance; r., some high wooded cliffs with flocks grazing at their base; l., an open country bounded by blue hills.

Copper, circular, diam. 8". Fitzwilliam.

I. 432. *Classical landscape.* Shadowed foreground, with figures of a man conversing with a woman and two children; in light beyond, a road descending r. with a man walking on it; beyond the road, a high round castle, with a pool and cattle watering at its foot; a clear open country r. Companion piece to the foregoing.

Copper, circular, diam. 8". Fitzwilliam.

Both these pictures (431 and 432) were formerly in the Orleans Gallery and are engraved in *Galerie du Palais Royal*, III.

BREKELENKAM. QUIRYN GERRITSZ VAN BREKELENKAM or BREKELENKEMP. Dutch School, about 1625—1668.

Genre painter. Born probably at Swammerdam near Leyden. Said to have been a pupil of Gerard Dou; in 1648 he entered the Guild of St Luke at Leyden, in which city his working life was spent. Brekenkam belonged to the Roman Catholic confession; was twice married, in 1648 to Maria Carle, and in 1656 to Elizabeth van Beaumont. He painted scenes of peasant and bourgeois life, and also a few religious pieces, with fine observation and a dexterous hand. His style has resemblances both to that of Gerard Dou and of Adriaen van Ostade: in choice of subjects he avoided the usual coarseness of his countrymen. Died Leyden, 1668.

I. 404. *Cottage interior.* An old woman wearing spectacles, a flat black bonnet, and a broad white collar, sits on a chair in full face, and combs the hair of a fair-haired young girl seated on a stool



432



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404

2
4

at her knees, who holds up her r. hand as if in pain. Further r., an older girl in a scarlet bodice and olive-green skirt sits on the floor in profile, looking up towards the spectator. A second woman stands with her back to us in the rear. On the floor r., a barrel, on which stands a *grès de Flandre* jar, a basket, an earthen crock, a brass bowl, and a bunch of carrots.

Panel, 1' 5" by 1' 2". Fitzwilliam.

Originally a good example of the master, but its surface has suffered, apparently from exposure to heat. Two pictures of kindred subject are quoted in the list of pictures by Brekelenkam given by A. Havard, *L'Art et les Artistes Hollandais*, vol. IV. p. 112.

BREYDEL. KAREL BREYDEL (nicknamed THE CAVALIER). Flemish School, 1677—1744.

Landscape and genre painter. Born Antwerp, 1677. Pupil, along with his younger brother Frans, of the landscape painter Rysbrack; painted landscapes in the taste of Griffier, and especially camp scenes and skirmishes somewhat after the manner of Wouwerman. Died Ghent, 1744.

I. 237. *Battle-piece*. In foreground r., a group of horsemen fighting; the nearest combatant is noticeable for his red coat and white horse; he receives the discharge of a pistol from an antagonist in a blue coat on a yellow horse. Behind this group, a tree, and in the distance a town on a hill; across the plain l., a larger group of mounted men fighting amid smoke; a blue horizon in the distance.

Signed in r. lower corner

C. Breydel

Panel, 7 $\frac{1}{2}$ " by 8 $\frac{1}{2}$ ". Mesman.

BRIDGE. JOSEPH BRIDGE. British School, 1845—1894.

Born May 24, 1845, at Shrewsbury, where he lived and died, Sept. 8, 1894. In 1863 gained an open studentship at the Royal Academy and studied there; exhibited at the Royal Academy first in 1867, and several times afterwards. He also exhibited frequently at Birmingham, for the last time in 1891.

Portrait of Edward James Herbert, Earl of Powis, High Steward of the University, 1863—1891*. Nearly half-length, full face, dressed in black coat buttoned over buff waistcoat. He has grey hair and whiskers.

Canvas, 2' 3" by 1' 10". In Music Room. Purchased.

* Painted from a photograph in 1891—2 after the death of the Earl. There is a smaller version by the same artist in the possession of the present Earl.

BRILL. PAULUS BRILL. Flemish School under Italian influence, 1554—1626.

Landscape painter, and etcher. Born Antwerp, 1554. Pupil of Damiaen Oortelmanns; went early to Rome, and there worked under his elder brother Matthaeus Brill. His mythological landscapes, painted with great minuteness, generally on copper, shewed at first the finicking and fantastical taste prevalent among his countrymen, but afterwards under the influence of the Italians acquired greater breadth of treatment. Through his pupil Tassi he had great influence on Claude. Died Rome, Oct. 17, 1626.

I. 233. [Attributed to PAUL BRILL.] *Landscape with a ravine and men hunting.* L. a ravine; on this side of it four men in red, two as if stalking, two seated under a large tree; on further side of the ravine rocks and trees. In centre an opening, shewing a rounded lawn and white house beyond with trees behind. Blue distance.

Panel, 9½" by 7¼". Mesman.

I. 299. [Attributed to PAUL BRILL.] *Emblems of the Passion and of Mortality.* On a table covered with a light green cloth lie miniature cross, lance, and sponge fastened to a stick. On l. a skull (wanting lower jaw) crowned with a wreath of pink and blue convolvulus.

Copper, 7" by 4¾". Mesman.

I. 526. [Attributed to PAUL BRILL.] *The good Samaritan.* A wooded landscape. In foreground l. tree with another standing beside it, r. flowers. A little farther off in middle the wounded man lying nearly naked and bleeding with a dog standing at his head. Standing, pointing to him with l. hand and holding phial with r., the good Samaritan, richly dressed in turban, blue tunic, and red cloak. Beside him to l. stands a white horse. The priest and Levite visible in middle distance. Pink light in sky.

Panel, 7¾" by 10¼". Mesman.

BROERS. JASPER (or KASPAR) BROERS. Flemish School, 1682—1716.

Battle painter. Pupil of Jan Baptist van der Meiren at Antwerp, where he was born April 21, 1682, and buried Jan. 19, 1716. Painted small battle-pieces in a manner approaching that of Van Hughtenburgh and K. Breydel.

I. 352. *Battle-piece.* In foreground towards l., a man on a white horse, wearing a buff coat, breastplate, and helmet, attacks with his sword another on a grey horse, who wears a red coat and a cocked hat, and is in the act of discharging his pistol; these figures are in

full light; a number of other combatants are in half light to r. and l.; farther off, a sea or broad river, with a town at the foot of some high hills l.

Panel, 8 $\frac{1}{2}$ " by 11". Heath.

I. 353. Battle-piece. In foreground r., near a ruined tree, a white horse has just fallen and thrown his rider, who shoots with a carbine from the ground at an enemy advancing on a bay horse and discharging a pistol; another unhorsed combatant defends himself with his sword against the advance of the same enemy; farther r., a drum, covered by a blue and white cloth, a fallen soldier on his back, and a camp-follower stealing his gun. More combatants in half light l., and beyond, a river with boats, across which is seen a town with a high tower.

Signed in r. lower corner

J. Broons, fecit
1715

Panel, 8 $\frac{1}{2}$ " by 11". Heath.

This (353) and the foregoing were attributed by the donor to Van Hughtenburgh.

BRONCHORST. JAN GERRITSZ VAN BRONCHORST. Dutch School, 1603—1677?.

Pastoral painter, painter on glass, and etcher. Born Utrecht, 1603. Studied glass-painting first under Verburgh, and afterwards under Matthieu at Arras and Chamu in Paris. Having returned to Holland, executed among other works the windows of the Nieuwe Kerk at Amsterdam. Was on friendly terms with his fellow-townsman Cornelis van Poelenburg, after whom he etched a number of plates, and whose manner he imitated in his own oil-pictures. Became a member of the Utrecht Guild in 1638; in 1656 migrated to Amsterdam, but returned before 1666 to Utrecht, and seems to have given up painting in 1667. Died in 1677.

I. 393. Landscape with ruins; nymphs bathing. In extreme foreground l., a bank with docks, grasses, and part of a tree: below, a river flowing in a bend across the picture: near the farther bank, a nymph standing up to the waist in water, with r. arm extended; a second climbing out, and a third seated half-draped on the bank. Near them, brushwood growing down to the water's edge; behind, the ground rises brokenly to a group of classical ruins, in the r. portion of which are seen two Corinthian columns supported by a frieze, and above them, on the second story, a male statue standing on a plinth,

with a bas-relief in an arched recess farther back. In distance r. buildings and hills. Evening effect: sky clear with light clouds.

Panel, 11½" by 1' 1¼". Fitzwilliam.

Attributed in Lord Fitzwilliam's catalogue to Poelenburg: really by his follower Jan Bronchorst*.

BRUEGHEL. PIETER BRUEGHEL I. Flemish School, about 1525—1569.

The first of a large family of painters, three of whom were christened Pieter. He was born at Breda, probably about 1525, for after being a pupil of Pieter Coek and then of Hieronymus Coek, he entered the Guild of St Luke at Antwerp in 1551. In 1563 he married the daughter of Pieter Coek, and lived with her in Brussels till his death in 1569. He was one of the most independent of painters, and though not uninfluenced by his contemporaries, drew most from nature. In 1553 he visited Italy, where he made many landscape studies. He treated many subjects, scriptural, allegorical, *genre*, &c., but whatever the subject, the same qualities are present in his work; freshness of conception, bold realism, often with a touch of the fantastic, and not rarely unpleasant, but always alive, and with an intention. His types and his conceptions are drawn direct from popular life, and perhaps the most characteristic quality of his work is the combination of keen observation with a moral purpose. In this he resembles the writers of the moral fables, which were prominent in early German literature. He was no less active as an etcher than as a painter.

I. 248. Winter landscape. [School of P. BRUEGHEL] View looking down past bare trees and brushwood r., to a village lying on either side of a broad stream or pool, spanned by level footbridge. On the stream, which is frozen, are figures skating. The ice is brownish, the ground and gables of houses covered with snow. In background sloping fields leading to blue horizon, on which is seen a church. Blue sky.

Copper, 9½" by 7". Mesman.

BRUEGHEL. JAN BRUEGHEL I. Flemish School, 1568—1625.

The third son of Pieter Brueghel I., born at Brussels in 1568. Received his first instruction from his grandmother Marie Verkult, a painter of miniatures, an influence which lasted all his life. Was next a pupil of Pieter Goetkind at Antwerp, and after that travelled up the Rhine and in Italy. In 1596 he returned to Antwerp and joined the Painters' Guild in 1597. Here he lived and thrived by his art till his death on Jan. 13, 1625. From his love of fine clothing he got the nickname "Velvet Brueghel" (*Fluweelen Brueghel*), by which he is generally known. His pictures are small in scale and minute in execution; the landscape is usually the most important element, but they are never without figures and shew the utmost diversity of subject. When the scene is sacred or mythological, these figures are idealized in the Italian fashion, but when it approaches *genre* the treatment is more purely Flemish. Brueghel was often employed by his contemporaries, by some, e.g. Rubens, to add the landscape, by others, e.g. De Momper, for the figures, a proof of his reputation for versatility. He also painted flowers and animals.

* For facts connected with various painters of this name see Schlie, *Gemälde-Gallerie zu Schwerin*, p. 76; Bode, *Studien*, pp. 328—9; and Riegel, *Beiträge*, vol. II. p. 185 ff.

I. 412. With H. VAN BALEN, q.v. *Adoration of the Shepherds.*

Copper, 1' 1 $\frac{1}{2}$ " by 10 $\frac{1}{4}$ ". Fitzwilliam.

I. 416. With H. VAN BALEN, q.v. *Judgment of Paris.*

Copper, 9 $\frac{1}{4}$ " by 1' 2". Fitzwilliam.

I. 428. *Night scene with fire.* [School of JAN BRUEGHEL.] To l., a house and church (tower with steeple to l.). Beyond it a mass of flame and smoke; beyond it again a tall house and wall, to r. lighted by the flame. A number of small excited figures in foreground. Cloudy sky.

Copper, 8" by 6". Mesman.

I. 529. *River scene with ferry-boat.* In foreground r., under a high bank with houses on it, a large ferry-boat with passengers in bright coloured costumes; one of them, a lady, is mounted on a chestnut horse, another stands at the head of a grey. The white sail is furled; a boatman in bows is pushing off. The bank is faced with piles. In the middle a barge with brown sail furled; other boats visible in distance. In distance wooded banks fading away to dull blue. Sky blue, with clouds.

Copper, 3" by 4 $\frac{1}{4}$ ". Mesman.

CALIARI. PAOLO CALIARI (commonly called PAOLO or PAUL VERONESE). Venetian School, 1528—1588.

Devotional and allegorical painter. Born Verona, 1528. Pupil first of his father, Gabriele Caliari, a sculptor, and afterwards of Antonio Badile. After painting in Verona and its neighbourhood a number of religious pictures for churches, and allegorical and mythological decorations for private patrons, he was summoned by Cardinal Ercole Gonzaga to Mantua; thence returned to Verona, and in 1555 moved to Venice, where he lived principally for the rest of his life, paying a visit to Rome in 1563. He was justly in the highest repute as a painter of great decorative scenes, whether religious or mythological, alike in the medium of oil and fresco. He had extraordinary facility as well as extraordinary industry, and covered with his paintings the walls of a great number of churches (first and most conspicuously the church of St Sebastian) at Venice, besides working on a great scale for the Ducal Palace, and for many churches, palaces and villas in the adjacent cities and territory. Many of his works are still to be seen in their original place; others are scattered through the galleries of Europe. By their festal charm of colour and by their masterly disposition of multitudes of figures amid stately architectural surroundings, they furnish the most complete illustration of the pompous and radiant character of Venetian life and Venetian ideals in his age. Veronese had numerous pupils: among the most distinguished were his brother Benedetto, who is said to have helped him especially in his architectural backgrounds; his sons, Carletto and Gabriele; Zelotto, Scarsella, etc. Died Venice, 1588.

III. 143. *Hermes changing Agraulos into a stone in the presence of Herse.* Herse sits at a table r., wearing a white under-tunic dis-

arranged and leaving her l. breast bare ; a light-blue cloak lies across her lap and l. arm ; her r. hand rests on the table ; at her feet stands a small spaniel. On the other side of the table l. lies Agraulos on the floor, vainly struggling against Hermes, who strides over her as he forces his way into the chamber, touching at the same time her shoulder with his caduceus to transform her into a stone. Agraulos wears a white tunic with an orange-coloured scarf, Hermes an olive-green cloak flying loosely across his loins. A richly-patterned cloth covers the table, on which are a violoncello, a glass of flowers, and a large (*terra cotta?*) statuette of a female satyr partly concealed by a curtain. Columns behind Hermes l. ; the chamber is enclosed at back with a wall, in which are a niche containing a draped female statue, gilded, and coloured panels above ; a window with a marble balustrade opens behind Herse r.

Signed on balustrade in lower r. corner

PAVLVS CALIAR VERONÉSIs FAC

Canvas, 7' 6½" by 5' 7½". Fitzwilliam.

Formerly in the Orleans Collection. Bought by Viscount Fitzwilliam in 1793 for £105. Engraved *Recueil d'Estampes d'après les plus beaux tableaux qui sont en France, etc., 1742*, vol. II. pl. 20, and *Gal. du Palais Royal*, vol. II. See Passavant, *Tour*, II. 58; Waagen, *Treasures*, III. p. 447.

The subject is taken from Ovid, *Metam.* II. 707—832. The particular lines illustrated are 814—832, in which it is told how Hermes sought to enter the chamber of Herse, and how Agraulos in her jealousy declared she would not stir from the threshold; whereupon the god opened the door with his magic rod and turned her into a black stone as he passed in. There are few pictures of Veronese more carefully finished or more pleasing in colour than this, which probably belongs to his early period, and notwithstanding a certain stiffness in drawing and composition it must pass for one of his best works out of Venice. It is omitted from the list of the master's works given by Berenson in his *Venetian Painters*.

II. 181. *Martyrdom of St George* [after PAUL VERONESE]. At the bottom of the picture, St George is being stripped of his armour by the executioners; he looks up with spread hands and an expression of ecstasy; a monk administers consolation, standing l.; the executioner leans on his great sword r. Many accessory figures to r.



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and l.; high up r., the proconsul Dacian on his charger; opposite, other mounted figures beside a bronze statue on a pedestal. Above, in heaven, a vision of the Virgin, with various male and female saints kneeling before her, and cherubs flying between heaven and earth carrying palms for the martyr.

Canvas, 13' 10" by 9' 9 $\frac{1}{2}$ ". Cambridge.

A faithful but feeble copy of the celebrated original by Paul Veronese painted for, and still to be seen at, the church of S. Giorgio in Braida at Verona. The splendour of the original colouring is almost entirely lost in this copy, which has been usually attributed to Carlo Caliari, but is probably the work of a later and weaker hand.

CANALE. ANTONIO CANALE (nicknamed CANALETTO). Venetian School, 1697—1768.

Architectural and landscape painter. Born Venice, 1697. Pupil of his father Bernardo Canale, a scene painter, and of Carlevaris. Was first employed in scene-painting at Venice; travelled to Rome, 1719, where he came into notice as a painter of the architecture and landscape of the city and neighbourhood. Returning to Venice, devoted himself to painting views of his native city, in which the figures were usually added by Tiepolo. The works of Canale are unequalled for their vigorous and precise delineation of architectural effect and detail. He became famous throughout Europe, and twice visited London, where he found both work and profit. Besides his nephew Bernardo Bellotto, who was also nicknamed Canaletto (see above), and such other distinguished followers as Guardi and Marieschi, a host of anonymous imitators formed themselves on the manner of Canale, and their works are in public and private galleries commonly catalogued under his name. Died Venice, 1768.

II. 193. St Mark's, Venice. [School of CANALETTO.] A view looking south from under the arch: l. the façade of St Mark's and the angle of the Doge's Palace, r. the Piazzetta with the column of the lion, and beyond various figures standing about the Piazza.

Canvas, 1' 6" by 1' 2 $\frac{1}{2}$ ". Fitzwilliam.

II. 194. Interior court of the Doge's Palace, Venice. [School of CANALETTO.] A view from the upper gallery at one end of the court; the left side of the court is partly in shadow. Over the buildings at the far end appear the three domes of St Mark's.

Canvas, 1' 6" by 1' 2 $\frac{1}{2}$ ". Fitzwilliam.

This and 193 are companion pictures, superior to 203 and 205, but not worthy either of Canaletto or Bellotto to both of whom they have been ascribed, though certainly by one of their imitators.

II. 203. View in Venice [after CANALETTO?]. Apparently looking eastward from near the Rialto bridge, with the Fondaco del Virno r. and the Fondaco de Carboni l. of the grand canal. Gondolas and boats moving about or moored to either bank.

Canvas, 1' 9" by 3'. Halford.

II. 205. *View in Venice* [after CANALETTO?]. Looking eastward, from near the edge of the Molo, past the Zecca towards the Dogana and the Church of Sta. Maria del Salute: on the right the façade of the Ducal Palace.

Canvas, 1' 9" by 3'. Halford.

Companion-piece to the foregoing. Both are poorly drawn and heavily painted by some indifferent copyist of Canale or perhaps of Marieschi.

CANALETTO. See BELLOTTO and CANALE.

CARRACCI. LUDOVICO, AGOSTINO, and ANNIBALE CARRACCI.

LUDOVICO CARRACCI. Bolognese School, 1555—1619.

Devotional and mythological painter and etcher. Born Bologna, 1555. Son of a butcher: was put to learn painting under Prospero Fontana. Travelled while still young to Venice, where he became a pupil of Tintoretto, and thence to Florence, Parma, Mantua, and again to Venice. Made laborious studies after all the great masters of the earlier *cinquecento* and after the antique, and returned to Bologna resolved to fight against the lax and mannered style of painting there in vogue. In this he was seconded by his two nephews, Agostino and Annibale Carracci, in association with whom he presently founded a well-equipped scientific academy of painting, having for its avowed purpose to create a new school, combining the separate excellences of all the earlier ones. The success of the new academy was such as to crush all rivalry. Ludovico shewed great activity as a painter not less than as a teacher. He lived almost entirely at Bologna, in which city or its neighbourhood, as well as at Piacenza and Imola, his chief works are to be found. When invited by Cardinal Odoardo Farnese, brother of the reigning Duke of Parma, to decorate his palace at Rome with frescoes, he handed on the commission to his nephews, and would only spare a few days to visit Rome and help them with his advice. The early deaths of these nephews, the misconduct of his two grandnephews, who were also subordinate members of the school; and finally, it is said, distress of mind over some faults in one of his works, combined to break the health and spirit of Ludovico when he was barely past his sixtieth year. Died Bologna, 1619.

AGOSTINO CARRACCI. Bolognese School, 1557—1602.

Devotional and mythological painter, engraver and etcher. Born Bologna, Aug. 16, 1557. Son of a tailor: apprenticed first to a goldsmith, but afterwards, on the entreaty of his uncle Ludovico, to the painter Prospero Fontana. Shewed great aptitude for all kinds of studies, theoretical as well as practical, and became early accomplished, not only in painting, engraving, and modelling, but also in music, poetry, rhetoric, and the mathematical and physical sciences. To escape the jealousy of his untutored brother Annibale, Agostino went to Venice, and practised for some time there as an engraver. Returning to Bologna, he joined his uncle and brother in several of their pictorial undertakings, as well as in the organising and teaching of their academy. Both at Bologna, and afterwards during the execution of the frescoes for the Farnese palace at Rome, Agostino was constantly suffering from, and as constantly forgiving, the outbreaks of his younger brother's jealousy. At last he retired to the Court of the Duke Ranuccio at Parma, in whom he found a friendly patron for the remainder of his life. Agostino Carracci was essentially the scientific spirit among the three kinsmen. His works in engraving are very numerous, those in painting comparatively rare. Died Parma, March 22, 1602.

ANNIBALE CARRACCI. Bolognese School, 1560—1609.

Devotional and mythological painter, engraver and etcher. Born Bologna, Nov. 2, 1560. Nephew to Ludovico and brother to Agostino Carracci. His uncle Ludovico induced him to become a painter, and himself undertook to teach him the art. Annibale was destitute of other education, but became the most capable and productive craftsman of the family. His early pictures aroused so much dislike among the fashionable painters of the day, that he withdrew for a while from Bologna, and travelled to Parma, where he worked in close imitation of Correggio, and thence to Venice. Here he diligently copied the works of Titian and Veronese, and returning to Bologna, began to produce, separately or in conjunction with his brother and uncle, the most shining examples of the new "eclectic" method of their predilection. After some years of great activity at Bologna, he went to Rome in 1600, and spent eight years in carrying out, partly with the advice and assistance of his brother Agostino, and with the help of numerous pupils, the frescoes of the Farnese palace. The smallness of the remuneration he received for this great work preyed upon his naturally moody spirits: after beginning a new series of frescoes in conjunction with Albani, he was compelled to go to Naples for his health; whence suddenly returning in the height of summer, he fell a victim to fever in his forty-ninth year. Died Rome, July 15, 1609.

The above three masters, together with the disreputable ANTONIO MARZIALE and FRANCESCO or FRANCESCHINO CARRACCI, the former a natural son of Agostino (1583—1618), the latter the son of a third brother who was not a painter (1595—1622), were the founders and chief members of the school which bears their name. During their lifetime, and for two centuries afterwards, the CARRACCI enjoyed an almost unlimited repute, as the restorers of the art of painting, but their "eclectic" principles (the epithet is their own), and the great predominance of the technical over the spiritual power in their work, have caused posterity in the long run to turn away from their productions to those of more single-minded and less ostentatiously accomplished masters. So much of the work of the Carracci was done in common, and even when working apart their styles often so much resembled each other, and moreover the hands of their pupils are often so hard to distinguish from their own, that it is best to take the pictures attributed to artists of this name, not separately, but in a group, viz. —

III. 123. *Triumph of Galatea.* [School of the CARRACCI.] In front, a little to the l., Galatea stands in full face on a shell drawn through the sea by two dolphins; behind her flies a red scarf which she holds with her r. arm raised and l. lowered: a winged Cupid swimming guides either dolphin; to r. and l. are more Cupids, with nymphs and tritons embracing; two Cupids fly in the air l., and three holding torches r. Sky and sea black.

Canvas, 1' 7" by 2' 1". Fitzwilliam.

A subject treated several times by the Carracci and their school. The present composition has a very distant relation to the famous fresco by Agostino Carracci in the Farnese palace. The opaque shadows and dark background are more in the manner of Annibale than of his uncle or brother.

III. 122. *Virgin and Child, with St John and an Angel.* [School of the CARRACCI.] The Virgin, in a red dress shewing the green sleeves of an under-tunic, and a blue cloak, seated r. and facing in profile l., listens to an angel who kneels opposite to her, discoursing, with the thumb and forefinger of l. hand touching forefinger of r. Between them, a little removed, are seen the infants Christ and St John standing and looking on, St John with his hands on Christ's shoulders. In background, rocks l., trees r.; dark sky, with a gleam of light seen along the horizon through the trees. Figures full length.

Canvas, 1' 11 $\frac{3}{4}$ " by 1' 7 $\frac{1}{2}$ ". Fitzwilliam.

Moderate school-work in the manner of Annibale Carracci.

III. 134. *St Roch and the Angel.* [ANNIBALE CARRACCI.] R., St Roch, wearing a brown habit and holding crucifix in l. hand and staff in r., looks up facing three-quarters l., and follows with his eyes the action of an angel dressed in white who stands in full front beside him, looking into his face and pointing upward with forefinger of r. hand. The wings of the angel, of a reddish grey, nearly fill the picture above the heads of the personages. Sky and background dark, with a gleam of light along the horizon. Figures in bust only.

Canvas, 2' by 2' 7". Fitzwilliam.

Formerly in the Orleans Collection. Bought by Viscount Fitzwilliam in 1793 for £105. Engraved by Guibert and Viel in *Gal. du Palais Royal*, vol. I. See Waagen, *Treasurer*, III. 447; Passavant, *Tour*, II. 58. A genuine and excellent example, with unusual depth of feeling and expression. This, with nos. 168 and 255, must rank as the best work of the Bolognese school in the gallery.

III. 163. *Christ and an Angel appearing to the Virgin Mary.* [LUDOVICO or AGOSTINO CARRACCI.] R., the Virgin, in blue gown and red cloak, kneels facing three-quarters l., before Christ, who stands opposite her, facing three-quarters r., and holding with his l. hand a white drapery, which covers him from the waist down. Between them, somewhat to the rear, an angel is seen standing and holding up a forked pennon with the red cross on a white ground. Behind



134



163



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the Virgin r. a desk with open book; in the air above Christ l., cherubs flying. Figures life size, full length.

Canvas, 7' 4 $\frac{1}{2}$ " by 4' 7 $\frac{1}{4}$ ". Fitzwilliam.

Formerly in the Orleans Gallery. Bought by Viscount Fitzwilliam in 1792 for £500. Engraved by Baquoy, *Gal. du Palais Royal*, vol. i. See Waagen, *Treasures*, III. 446; Passavant, *Tour*, II. 57. A genuine and characteristic example, cold in colour and feeling, but distinguished by complete academic correctness of design and execution. Attributed in Lord Fitzwilliam's catalogue to Ludovico Carracci, but in the text of the *Gal. d'Orléans* and by Waagen to Agostino. Probably really by Agostino working in Ludovico's manner and key of colour.

III. 155. *Vision of St Francis Xavier.* [School of the CARRACCI.] On ground r., St Francis Xavier, wearing a black habit, kneels on one knee with hands outspread and face upturned: opposite him l. stand two boy angels, one offering a lily, the other a flaming heart. Above, somewhat to the r., appear God the Father and Christ seated on clouds and surrounded by angels; below them l., the Virgin extending r. hand in gesture of intercession towards the figures on the ground.

Canvas, 2' 11" by 1' 11". Fitzwilliam.

Tolerable school-work.

II. 171. *St Dominic receiving the Rosary from the Virgin.* [LUDOVICO CARRACCI?] In foreground somewhat to the r. kneels St Dominic facing three-quarters l.; he has an aureole above his head, and wears the black and white habit of his order. On the ground before him lies a book; he holds a lily in his l. hand, and into his r. receives a rosary from the hand of the Virgin, who has descended upon clouds almost to the ground. She wears a red tunic with a blue cloak, and a white scarf about her head, and with her l. hand supports the infant Christ, who half kneels half stands in her lap, leaning across with his head thrown back, and caressing his mother's chin with his l. hand, while in his r. he holds a small cross. Behind St Dominic kneels St Thomas Aquinas, identified by the emblem of the pen which he holds in his hand: above him hovers a child angel in the air. Above the vision of the Virgin are seen the boughs of a tree, and in the background rocky heights, with a glimpse of distance between them.

Copper, 1' 2 $\frac{1}{2}$ " by 10 $\frac{1}{2}$ ". Mesman.

This subject of "Our Lady of the Rosary" becomes one of constant occurrence in Italian religious art after the battle of Lepanto (1571) when Pope Gregory XIII. raised it into

peculiar prominence. Small pictures on copper formed a regular part of the practice of the Carracci and their school, along with their larger works in oil and fresco. This is a good example, with the colouring and character of the Virgin and angel taken closely from Correggio, and may be either by Ludovico Carracci himself (to whom it is attributed in Mr Mesman's catalogue), or by a good pupil.

II. 169. *Venus chastising Cupid.* [After AGOSTINO CARRACCI.] Venus stands nude, but for a blue ribbon in her hair, facing three-quarters r., with her body bent and her r. hand raised in act of birching Cupid, whom a boy Satyr, having grasped him by the wrists, holds on his back to receive the punishment. Cupid's eyes are bandaged ; the Satyr boy has a wreath of red roses round his loins. A little in the rear l., a playmate kneels with Cupid's quiver between his knees, and his l. hand to his eyes, crying. A tree r., and mountains in distance l. Copper, 6 $\frac{1}{4}$ " by 4 $\frac{1}{4}$ ". Mesman.

Free copy of the etching by Agostino Carracci, *Lascivie dei Carracci*, no. 46 : see Heinecken, *Dictionnaire*, III. 639. Modifications: the lower limbs of the boy holding Cupid, which are human in the etching, have been changed to those of a Satyr, and the wreath of roses round his loins has been added. In other respects the picture is an accurate reproduction of the etching. It is highly finished in full chiaroscuro and with a careful if somewhat heavy touch.

II. 211. *The Nativity.* [School of the CARRACCI.] The Virgin, seen to the bust only, and wearing a pale yellowish gown with a blue cloak passing over her head, sits in full face, with the features much foreshortened, looking down at the child whom she supports with the l. hand, while with the forefinger and thumb of the r. she holds one end of the loose white drapery wrapped about him. In front, a parapet with a truss of straw. The light seems to proceed from the body of the child.

Canvas, 11" by 8 $\frac{1}{2}$ ". Mesman.

A direct and fairly skilful imitation of the style and touch of Correggio, no doubt by one of the school of the Carracci.

II. 213. *The Virgin lamenting over the body of Christ.* [School of the CARRACCI.] At the foot of the cross sits the Virgin in full face, with head upturned, wearing a red gown and blue cloak. The body of Christ is placed at right angles on the ground before her; the trunk supported between her knees, the r. arm falling over her r. thigh, the l. arm passing over her l. thigh, and the l. hand supported in her extended l. hand. In front, the instruments of the Passion. In background, hills ; sky dark, with a gleam of light at the horizon.

Canvas, 1' 1 $\frac{1}{2}$ " by 11 $\frac{1}{2}$ '. Mesman.

A coarse, slight and dark sketch; characteristic, however, of the mode of design and sentiment prevailing in the school.

CASENTINO. JACOPO LANDINI CASENTINO (called J. DA CASENTINO). Florentine School: worked about 1350.

Was born at Prato Vecchio early in 14th century; was a pupil of Taddeo Gaddi. Painted many pictures, chiefly frescoes, at Florence, and also in Arezzo. Here he worked with his pupil Spinello Aretino. He was working in 1350, and lived many years after, but the date of his death is unknown.

V. 551. *Virgin and Child with angels.* In the centre the Virgin seated on a throne of white marble, inlaid with pink and rose, with high semicircular back. She wears a pink dress with gold pattern on it, and a blue-green mantle, which covers her l. side and knee and appears on her r.; a white scarf covers her head and falls on the shoulders. She looks down to l. at the Child, whom she holds on her r. knee; her r. hand round his body, drawing together the orange drapery on which he lies, her l. under his chin. The Child looks up and catches his mother's scarf with his l. hand, and rests his r. on hers. His hair is yellow, and his head has an orange-coloured halo. On either side of the throne are four angels; one below, half length, one leaning over the side of the throne, and two, of whom heads and shoulders alone are visible, looking over the top. Of these the lower on l. and r. respectively hold a harp and a guitar, and the next above them a golden vessel; the wings of the uppermost point upwards above the throne. They are variously dressed, but all have golden hair.

Panel, 4' 6" by 2' 9". Arched at top. Butler.

A characteristic example of Casentino.

V. 565. *Four Saints.* In l. panel, St Jerome, on l. in scarlet over grey, holding a book in black binding with both hands; he has a short grey beard and is bald. R. of him St Francis, looking r., with brown hair and short brown beard. He is dressed in the habit of his order, and holds a scarlet book in both hands. He is marked with the stigmata. In r. panel, on l. St John Baptist, turned to l., dressed in a short sleeveless pink shirt, with leathern girdle, the coat of light brown hair falling over his r. shoulder. He has shaggy dark brown hair and beard, and has his l. hand raised close to his face, and is

looking downwards intently. On r. St Anthony turned to l., his hands resting on a knotted staff; he is clad in a cloak with grey lining, has a long grey beard and scanty hair. Dark ground; all the figures have circular gold halos.

Two panels, each 2' 10 $\frac{1}{2}$ " by 1' 1". Butler.

On the backs of these panels are two more pictures, ill-preserved and apparently unfinished. On the l. panel St Mary Magdalene kneeling and clinging to a cross. She is dressed in scarlet, and has long yellow hair; and is surrounded by rocks. On right panel a Pietà. The Virgin, turned to r., supports the dead body of Christ, which faces her in a partly erect position, the r. arm falling over her l. shoulder, and the face resting against hers, while her l. hand supports his l. forearm; the lower part of the body is wrapped in white and the legs rest in a marble sarcophagus. Behind the figures is a cross.

This picture is attributed to Casentino, but the style appears to belong to a period considerably later, and suggests Florentine work of the early 15th century, circa 1425.

CASTIGLIONE. GIOVANNI BENEDETTO CASTIGLIONE (nick-named IL GRECHETTO and IL BENEDETTO). Italian School, 1616—1670.

Landscape, animal, and subject painter and etcher. Born Genoa, 1616. Pupil of Poggi, Ferrari, and afterwards of Van Dyck. Travelled to Florence, Venice, Rome, and Naples, and finally entered the service of Duke Charles I. of Mantua. Painted, with facility and applause, scenes of Scripture history, especially those in which animals play a part, and also independent landscapes animated with flocks and herds. His brother Salvatore and his son Francesco Castiglione were his pupils and imitators. Died Mantua, 1670.

III. 148. Abraham journeying to the land of Canaan. In foreground, a flock of sheep and cows, with dogs and herdsmen r.: behind the latter, mounted on a bay pony, Abraham in a red dress; preceding him l., a boy with hand raised, also dressed in red; in background, blue hills and sky.

Canvas, 2' 9" by 3' 2". Fitzwilliam.

See Waagen, *Treasures*, III. 447. A characteristic example of Castiglione's conventional practice. Somewhat cold in the sky and opaque in the shadow.

II. 217. Landscape with cattle. In foreground, group of four cattle and dog: hills in distance. Evening, sunset glow in sky l.

Canvas, circular, 11 $\frac{1}{2}$ " in diameter. Mesman.



565 a



565 b



558



294

II. 219. *Landscape with cattle and figures.* In foreground, two cows, four sheep, and a dog : approaching them, two drovers with long sticks, one mounted, the other on foot ; farther l. a man helping himself to water from a spring ; farther off three more cows proceeding round side of a hill.

Canvas, circular, 11 $\frac{1}{2}$ " in diameter. Mesman.

CECCHARELLI. NADDO CECCHARELLI. Sienese School, working 1347.

Messrs Crowe and Cavalcaselle (*Italian Painters*, ed. 1864) mention a picture of a Virgin and Child signed "Naddus Ceccharelli de Senis me pinsit 1347," which shortly before was in the possession of M. Donnadieu in London. They describe it as "quite in the style of Simone Martini," and remark that no other trace of this painter has been found. The attribution of this picture to him is conjectural.

V. 558. *The Crucifixion.* On a gold ground ; in the centre Christ on the cross, the upper part of which runs into the architectural ornament of the frame ; his head, with light brown hair, is inclined to l., a white cloth about the loins, his feet resting on a block of wood fixed on the cross. On l. the Virgin, looking up with hands extended close to her breast, clad in a dark mantle which is drawn over her head over a white hood, and edged with gold, and with a gold star on the shoulder. On r. St John, youthful, with light hair, his head bowed, his hands clasped before his body ; he wears a blue sleeved garment under a pink robe, both trimmed with gold. Over their heads small angels float towards the cross. Over the cross, her upper part enclosed by the trefoil of the frame, stands a female figure with a curved sword in her r. hand.

Panel, 1' 6 $\frac{1}{2}$ " by 7 $\frac{1}{4}$ ", with triangular top. Butler.

CHAMPAIGNE. PHILIPPE DE CHAMPAIGNE. Flemish School, 1602—1674.

Devotional and portrait painter. Born in Brussels, May 26, 1602, and studied painting there till 1621, when he settled in Paris. Here he worked under Georges Lallemand, the teacher of Poussin, and then under Duchesne's direction assisted Poussin in the decoration of the Luxembourg. Became court painter to Marie de' Medici and Professor of the Academy. In later life he fell under the influence of the Jansenists and painted chiefly sacred subjects. His portraits and landscapes are the most admired of his works. Died Paris, Aug. 12, 1674.

III. 57. *Portrait of a young man.* [School of P. DE CHAMPAIGNE.] Half-length, turned to l., face two-thirds full. A young man with long brown hair and slight moustache, a scarlet cloak

thrown round him ; the r. hand appears from under it at the breast, the l. arm is held akimbo under the cloak. A broad, falling lace collar and light brown doublet. Dark green background.

Canvas, 2' 6 $\frac{1}{2}$ " by 2' 0". Fitzwilliam.

CIGNANI. COUNT CARLO CIGNANI. Bolognese School, 1628—1719.

Born at Bologna, 1628; he was a pupil of Albani and the last great representative of the Bolognese school. He was a talented and versatile painter and enjoyed high fame during his life. He was ennobled by Pope Clement XI. and made by him life president of the Accademia Clementina founded in 1709. He painted sacred and mythological subjects in fresco as well as oil. Of his frescoes the most important are in the Cathedral of Forli where he spent his later life and died in 1719.

III. 136. *Madonna reading.* Bust, the body full, face turned in profile r. She reads a book which she holds in her l. hand ; her r., with fingers outspread, touches her bosom. She wears a lilac dress and has a scarf on her head ; the corner of a blue cloak on her r. shoulder. Dark ground.

Canvas, 2' 2" by 1' 8". Mesman.

CLAESZ. PIETER CLAESZ. Dutch School, about 1590—1661.

Born at Burgsteinfurt, but settled before 1617 in Haarlem, where he died, and was buried Jan. 1, 1661. He was exclusively a still life painter.

I. 294. *Still life.* On a table with a green cloth stands on l. a richly embossed shallow dish of silver on a tall stem ; to r. of this lies a lemon with the top cut off and two slices lying beside it. On r. is seen the embossed handle of a fruit-knife and a handsome green glass lying on its side. Dark greenish ground.

Signed to l. of dish



1630

Panel, 9 $\frac{1}{2}$ " by 1' 0 $\frac{1}{2}$ ". Mesman.

COLLIER. SIR R. COLLIER (LORD MONKSWELL). British School, 1817—1886.

Robert Porrett Collier, first Lord Monkswell, was born at Plymouth, 1817. He was a barrister and became first Solicitor- and then Attorney-General, and was raised to the peerage in 1885. Died 1886. He was an amateur painter, and frequently exhibited in the Academy, his favourite subjects being Swiss landscapes.

V. 480. *Swiss Landscape.* In foreground a green rocky valley closing in middle distance to a wooded gorge, from which a stream flows down to l. across the foreground. Behind steep wooded cliffs on l. rise the tops of rocky hills. Far off, in centre, snow mountains; purple cloud in sky to r.

Canvas, 4' 11" by 5' 11 $\frac{1}{2}$ ". Presented by Lord Monkswell in 1887.

COLLINS. WILLIAM COLLINS. British School, 1787—1847.

Pastoral, marine, and *genre* painter. Born London, Sept. 18, 1787. His father, a native of Dublin, was a picture-cleaner and restorer, and a friend of the painter George Morland, by whose example Collins was incited as a boy. Began to exhibit in the Royal Academy, 1809; elected A.R.A. 1816, R.A. 1820. He had tact in hitting the public taste, and his pictures of out-door anecdote and incident enjoyed a great popularity. Between 1836 and 1839 he travelled in Italy, and on his return made some attempts in a more ambitious style. Died London, Feb. 17, 1847.

IV. 484. *Children fishing.* A boy in a smock-frock stands baiting his line r. beside a brook under a tree; a girl in blue dress and red cloak sits against a post at his side, dipping a little can in the brook with her r. hand.

Signed in lower r. corner

Collins, RA.
1837.

Canvas, 1' 8" by 1' 4". Ellison.

A pleasant and mellow example of Collins's pastoral manner.

IV. 497. *Meadford Bay.* Shelving rocky cliffs slope down to the water r.: on sands in foreground two boys and a girl lie listening to another girl who points with her l. hand. Farther off, two fishermen beside their nets. Blue sky with light clouds.

Signed on lower margin r.

W. Collins 1846

Canvas, 2' 2 $\frac{1}{4}$ " by 3' 0 $\frac{1}{4}$ ". Ellison.

Cold and feeble work done in the year preceding the painter's death.

COOPER. SAMUEL COOPER. British School, 1609—1672.

Miniature painter. Born London, 1609. Pupil of his elder brother, Alexander Cooper, and of Hoskins. He was also a student of the works of Van Dyck, and a man of high accomplishments and social repute. He won great and deserved honour by his works in miniature, and painted the portrait of Oliver Cromwell, and afterwards those of Charles II., his Queen, and Court. He lived in Henrietta Street, Covent Garden. Died London, May 5, 1672.

4. *Portrait of the Rev. — Stavismore, Vicar of Edmonton.* Bust, miniature size: face turned three-quarters l., and inclined slightly upwards; rather fair hair falling on collar; slight fair moustache; age apparently between forty and fifty. Coat and cloak black; broad white collar; background grey.

Signed on left-hand side, in gilt letters,

1657
S

Card, oval, 2 $\frac{1}{2}$ " by 1 $\frac{1}{2}$ ". Leasingham Smith. In Library.

COOPER. THOMAS SIDNEY COOPER. British School.

Landscape and cattle painter. Born Canterbury, Sept. 26, 1803. Self-taught; earned livelihood at Canterbury first by selling views of the city, afterwards as scene-painter. Later, for a short time, pupil at the Royal Academy Schools: then at Verboeckhoven in Belgium. The example of the Dutch and Flemish masters determined him to devote himself to cattle painting. Having returned to England in consequence of the revolution in Belgium, he exhibited for the first time in the Royal Academy in 1833, and thereafter regularly, becoming one of the most approved and popular cattle painters of his time. Elected A.R.A. 1845, R.A. 1867.

IV. 469. *Landscape with cattle.* L., a stream, with church and trees in distance: r., a nearly level field covered with brown grass; on it seven cows, four standing and three lying down. Morning light; pale sky with clouds clearing off.

Signed lower r. corner

T.S.Cooper
1835

Canvas, 6" by 10 $\frac{1}{2}$ ". Ellison.

IV. 492. *Landscape with cattle.* R., a thatched shed, open front and back: under it, a black cow standing and a brown calf lying down; in front of it, a brown bull, standing facing three-quarters l.:



484



4



543



333

)

farther in front, a brown-and-white cow lying down, and two sheep. Two more sheep in background beyond shed r. L., an open field, with a cow standing and several sheep lying down or standing near.

Signed in lower l. corner

A handwritten signature in black ink that reads "Richard Cosway 1846". The signature is fluid and cursive, with "Richard" and "Cosway" connected at the top, and "1846" written below them to the right.

Canvas, 3' 7½" by 5' 1½". Ellison.

COQUES. GONZALEZ COQUES. Flemish School, 1618—1684.

Portrait painter; pupil of P. Brueghel II. and David Ryckaert II., born and died in Antwerp. Painted chiefly family groups on a small scale, and was called "Little Van Dyck," partly on account of the aristocratic air, which, like Van Dyck, he gives to his figures.

It is characteristic of his work that the figures are as a rule grouped against an elaborate background, either an interior, or often a garden with a part of the outside of a house.

I. 543. [Attributed to COQUES.] *Portrait of a woman in white cap and ruff.* Half-length, three-quarters full face, turned slightly to l. A middle-aged woman with brown complexion, slight eyebrows and dark hair drawn lightly off the high forehead. Wears a dark dress and broad quilled ruff, and small white cap on back of head. Dark ground.

Copper, 5½" by 4½". Mesman.

See also TENIERS.

COSWAY. RICHARD COSWAY, R.A. British School, 1740—1821.

Miniature, landscape, and portrait painter. Born Tiverton, 1740. Pupil of Hudson. Won the Society of Arts' premium, 1755: began by painting fancy heads, miniatures for snuff-boxes, &c.; elected R.A. 1771. His exquisite portraits in miniature brought him quickly into fame and fashion. He married in 1781 Maria Hadfield, herself an artist and a beauty; the pair lived in an extravagant style, first in a house adjoining Carlton Gardens, afterwards in Stratford Place. Cosway had in him much of Malvolio and something of Cagliostro; his vanities and extravagances, and his claims to the possession of necromantic powers, exposed him in the end to reverses and ridicule. He was the finest of all the English miniaturists. Died London, July 24, 1821.

IV. 477. *Wooded landscape.* A corn-field, backed by tall trees, with a man reaping in the foreground.

Panel, 4¾" by 6¾". Mesman.

IV. 478. *Wooded landscape.* A stream falling over ledges of rock.

Panel, 7 $\frac{3}{4}$ " by 10 $\frac{1}{2}$ ". Mesman.

IV. 487. *Landscape* ("Rembrandt's three trees"). Three large trees on a bank r., a pool in the foreground, and an open country l. Showery sky.

Panel, 4 $\frac{3}{4}$ " by 6 $\frac{1}{2}$ ". Mesman.

IV. 488. *Wooded landscape.* A woman washing in the foreground.

Panel, 7 $\frac{3}{4}$ " by 10 $\frac{1}{2}$ ". Mesman.

Of these four insignificant pieces, attributed in Mr Mesman's catalogue to Cosway, nos. 478 and 488 are hopelessly ruined by the cracking of the vehicle; no. 477 is a spirited little piece, painted with good colour and heavy impasto; no. 487 is an effective rendering in colour of Rembrandt's well-known etching.

COYPEL. ANTON COYPEL. French School, 1661—1728.

Son of Noël Coypel, and his follower in artistic methods. Worked with applause in the style of the time; chiefly employed in the decoration of châteaux and churches. Was made Premier-Peintre du Roi, 1716. Born and died in Paris.

I. 333. *Zephyr and Flora.* Zephyr in the form of a youth with butterfly wings with blue cloth about his loins and wreath of asters (?) about his waist, leans from r. upon the lap of Flora who sits caressing him. She wears thin white tunic disarrayed and leaving the r. breast and arm bare; lilac cloak lies over her lap; round her arm and waist a wreath of flowers similar to that of Zephyr, another on her head. Behind her to l. large gilded vase, with an orange-tree above. Behind Zephyr a trellised rose-tree.

Canvas, 1' by 6 $\frac{1}{4}$ ". Fitzwilliam.

CRANACH. LUCAS CRANACH. German School, 1472—1553.

Born in 1472 at the small town from which he takes his name. In 1504 was married and established at Wittenberg as court painter to the Elector Frederic 'the Wise.' Here he was much honoured both by the Elector and by the city, of which he was twice burgomaster. Remained at Wittenberg under Frederic's successor John and his son John Frederic, whom he accompanied into exile at Augsburg. Later he went with him to Weimar, where he died, 1553. He was the pupil of his father and the greatest painter of the period after Dürer and Holbein. A most versatile master; painted sacred and mythological subjects, hunting scenes, portraits, etc., with equal vigour and simplicity, clothing them in the dress and feeling of his time. His wood-cuts and etchings are as remarkable as his pictures.

I. 268. *Portrait of Martin Luther.* [School of CRANACH.] Half-length, facing three-quarters l.; hands in front of body holding a small black book; the tips of both thumbs laid on top and finger-ends hidden under it. Wears a black habit and black cap adorned with three red knots: a lock of hair escapes from under cap in middle of forehead.

Panel, 8" by 5 $\frac{3}{4}$ ". Presented by R. B. Seeley, Esq.

I. 270. *Portrait of Melanchthon.* [School of CRANACH.] Half-length; seated, looking three-quarters l. and slightly down, the hands folded in front of his body, r. over l. He wears a plain black habit without collar or cuffs; his head is bare. Background dark green.

Panel, 8" by 5 $\frac{3}{4}$ ". Presented by R. B. Seeley, Esq.

These two pictures, which were formerly attributed to Holbein, resemble the works of Cranach and his school and may perhaps be attributed to one of his pupils; but the type is so frequently reproduced that the connection with Cranach may be very distant, though the pictures are certainly by some German artist of the period.

CRESWICK. THOMAS CRESWICK, R.A. British School, 1811
—1869.

Landscape painter. Born Sheffield, March, 1811. Pupil of J. Barber at Birmingham. Settled in London 1827, and began to exhibit at the British Institution and the Royal Academy studies of the scenery of North Wales, North England, and Ireland. Creswick's preference was for effects of summer noontide and repose: his art, which at first had freshness and feeling, became in his latter days more conventional, and his colouring lost its mellowness. Elected A.R.A. 1842, R.A. 1851. Died Bayswater, Dec. 28, 1869.

IV. 480. *Landscape ("The Ford").* A wide brook flowing towards the spectator. In foreground to the l., rocks at edge of water; a little to the r., a grown-up girl and a young boy walk across the stream. The girl, wearing a white jacket and red petticoat, faces nearly front, and lays her l. hand on the l. shoulder of the boy, who has his back turned to the spectator. Preceding them, a black and white sheep-dog approaches the bank r. Trees lean thickly over the stream from either bank; in foreground r. there is an opening, where the road passes up, shewing the towers of a house emerging from a wood, and a hilly country beyond.

Signed in lower l. corner

THOS CRESWICK
1849

Canvas, 2' 7 $\frac{3}{4}$ " by 3' 8 $\frac{1}{2}$ ". Ellison.

CUYLENBORCH. ABRAHAM VAN CUYLENBORCH (often erroneously written CUYLENBURG or KUYLENBURG)*. Dutch School, 17th cent. (painted 1639—1658).

Landscape and figure painter. Place and date of birth unknown. Lived and worked at Utrecht, where he entered the Guild of St Luke 1639. Painted "Arcadian" landscape and personages in a manner closely, if somewhat feebly, resembling that of Poelenburg. Died Utrecht, 1658.

I. 433. *Landscape with figures.* Interior of an extensive gallery excavated in the rock, and supported on the outside by pillars: through arched openings front and l. appears open country and sky. In foreground within the gallery are two columns broken off at top, and between them a tablet or scutcheon bearing a (meaningless) inscription: at foot of these a man in a red jacket and white turban sits holding a bow, with a quiver on the ground and two dogs beside him: farther off, a lady with another dog rides into the gallery through the nearest opening.

Signed along lower margin towards r.

Panel, 1' 0½" by 1' 3¼". Mesman.

CUYP. AELBERT CUYP (or KUYP). Dutch School, 1620—1691.

Painter of still life and portrait, and especially of cattle and landscape. Born Dordrecht, 1620. Son and pupil of the portrait-painter, Jacob Gerritsz Cuyp. Aelbert Cuyp was both the most versatile and the most masterly of all the pastoral painters of Holland, and in addition to his firm grasp of everyday fact, saw and rendered the magic of the Dutch atmosphere and landscape as feelingly as Claude did that of the Roman Campagna. But his pre-eminent merits were not recognised in his own time, and we know next to nothing of the circumstances of his life. The greater part of his pictures are in England, whither they were imported in the course of the last century. Buried Dordrecht, Nov. 7, 1691.

III. 77. *Horses, etc., in a landscape.* Near a pool in foreground stands a white horse looking l.; farther r. a bay horse stands with his rear to the spectator, neighing; in corner r., a black and white shepherd's-dog; a few paces off behind the horses, a farmer stands talking to a milk-maid; in shadow behind white horse l., three cows reposing under some trees, which reach half across the picture;

* See Kramm, *sub voce* Kuylenburg; Muller, *De Utrechtsche Archieven*, p. 125, and Bode, *Studien*, etc.

beyond the field r., a copse and tower, with a conical hill in the distance.

Panel, 1' 2" by 1' 8 $\frac{3}{4}$ ". Fitzwilliam.

III. 68. Horses, etc., in a landscape. In foreground r. stand the same two horses as those in the last picture, the bay seen in profile r., the white from the rear: in front of the bay horse is a duck swimming, with more ducks in foreground l.; behind, on the same side, an open country with woods, fields, and a church; in background r., a cottage and tree, with two peasants seated on the ground talking to a girl.

Signed on trunk of tree

AC.

Panel, 1' 2" by 1' 8 $\frac{3}{4}$ ". Fitzwilliam.

These two pictures (77 and 68) were purchased by Viscount Fitzwilliam from the collection of Richard Owen Cambridge, Esq., of Twickenham Meadows. They are not distinguished by the golden tones often characteristic of Cuyp's landscapes; but they are excellent examples of his early, greyer manner, in perfect preservation, and remarkable for solidity of modelling and force of light and shade.

I. 348. Cattle in a landscape. Near a road in the foreground stand two cows looking l., one brown and one black and white; behind them r. are a white-faced polled cow, lying down, and some sheep; beyond and over these a dove-cote, a cottage, and some trees.

Signed on lower margin

AC.

Panel, 1' 4 $\frac{1}{2}$ " by 1' 3". Mesman.

Probably a genuine, though somewhat weak, example; the characters of the signature are larger than usual, and not free from suspicion.

I. 350. [In the manner of CUYP.] Interior of a stable. In the middle a brown cow with a white face stands in strong light; behind her is a black cow standing r. and another of her own colour lying down l.; in front, a cock and two hens; behind the cows r., a man with a red cap carrying a bundle of hay; behind, in shadow, trusses of hay and racks.

Panel, 1' 0 $\frac{1}{2}$ " by 1 1 $\frac{1}{2}$ ". Mesman.

Thinly painted and somewhat injured, shewing signs of *pentimenti*, and scarcely good enough to be by the master himself.

CUYLENBORCH. ABRAHAM VAN CUYLENBORCH (often erroneously written CUYLENBURG or KUYLENBURG)*. Dutch School, 17th cent. (painted 1639—1658).

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Signed along lower margin towards r.

A handwritten signature in cursive script, appearing to read 'Abeylenborch f'.

Panel, 1' 0 $\frac{1}{2}$ " by 1' 3 $\frac{1}{2}$ ". Mesman.

CUYP. AELBERT CUYP (or KUYP). Dutch School, 1620—1691.

Painter of still life and portrait, and especially of cattle and landscape. Born Dordrecht, 1620. Son and pupil of the portrait-painter, Jacob Gerritsz Cuyp. Aelbert Cuyp was both the most versatile and the most masterly of all the pastoral painters of Holland, and in addition to his firm grasp of everyday fact, saw and rendered the magic of the Dutch atmosphere and landscape as feelingly as Claude did that of the Roman Campagna. But his pre-eminent merits were not recognised in his own time, and we know next to nothing of the circumstances of his life. The greater part of his pictures are in England, whither they were imported in the course of the last century. Buried Dordrecht, Nov. 7, 1691.

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* See Kramm, *sub voce* Kuylenburg; Muller, *De Utrechtsche Archieven*, p. 125, and Bode, *Studien*, etc.

beyond the field r., a copse and tower, with a conical hill in the distance.

Panel, 1' 2" by 1' 8 $\frac{3}{4}$ ". Fitzwilliam.

III. 68. Horses, etc., in a landscape. In foreground r. stand the same two horses as those in the last picture, the bay seen in profile r., the white from the rear: in front of the bay horse is a duck swimming, with more ducks in foreground l.; behind, on the same side, an open country with woods, fields, and a church; in background r., a cottage and tree, with two peasants seated on the ground talking to a girl.

Signed on trunk of tree

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I. 346. Cattle in a landscape. Near a road in the foreground stand two cows looking l., one brown and one black and white; behind them r. are a white-faced polled cow, lying down, and some sheep; beyond and over these a dove-cote, a cottage, and some trees.

Signed on lower margin

AC.

Panel, 1' 4 $\frac{1}{2}$ " by 1' 3". Mesman.

Probably a genuine, though somewhat weak, example; the characters of the signature are larger than usual, and not free from suspicion.

I. 350. [In the manner of CUYP.] Interior of a stable. In the middle a brown cow with a white face stands in strong light; behind her is a black cow standing r. and another of her own colour lying down l.; in front, a cock and two hens; behind the cows r., a man with a red cap carrying a bundle of hay; behind, in shadow, trusses of hay and racks.

Panel, 1' 0 $\frac{1}{2}$ " by 11 $\frac{1}{2}$ ". Mesman.

Thinly painted and somewhat injured, shewing signs of *pentimenti*, and scarcely good enough to be by the master himself.

CUYLENBORCH. ABRAHAM VAN CUYLENBORCH (often erroneously written CUYLENBURG or KUYLENBURG)*. Dutch School, 17th cent. (painted 1639—1658).

Landscape and figure painter. Place and date of birth unknown. Lived and worked at Utrecht, where he entered the Guild of St Luke 1639. Painted "Arcadian" landscape and personages in a manner closely, if somewhat feebly, resembling that of Poelenburg. Died Utrecht, 1658.

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Signed along lower margin towards r.



Panel, 1' 0½" by 1' 3¾". Mesman.

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beyond the field r., a copse and tower, with a conical hill in the distance.

Panel, 1' 2" by 1' 8 $\frac{3}{4}$ ". Fitzwilliam.

III. 68. Horses, etc., in a landscape. In foreground r. stand the same two horses as those in the last picture, the bay seen in profile r., the white from the rear: in front of the bay horse is a duck swimming, with more ducks in foreground l.; behind, on the same side, an open country with woods, fields, and a church; in background r., a cottage and tree, with two peasants seated on the ground talking to a girl.

Signed on trunk of tree

AC.

Panel, 1' 2" by 1' 8 $\frac{3}{4}$ ". Fitzwilliam.

These two pictures (77 and 68) were purchased by Viscount Fitzwilliam from the collection of Richard Owen Cambridge, Esq., of Twickenham Meadows. They are not distinguished by the golden tones often characteristic of Cuyp's landscapes; but they are excellent examples of his early, greyer manner, in perfect preservation, and remarkable for solidity of modelling and force of light and shade.

I. 348. Cattle in a landscape. Near a road in the foreground stand two cows looking l., one brown and one black and white; behind them r. are a white-faced polled cow, lying down, and some sheep; beyond and over these a dove-cote, a cottage, and some trees.

Signed on lower margin

AC.

Panel, 1' 4 $\frac{1}{2}$ " by 1' 3". Mesman.

Probably a genuine, though somewhat weak, example; the characters of the signature are larger than usual, and not free from suspicion.

I. 350. [In the manner of CUYP.] Interior of a stable. In the middle a brown cow with a white face stands in strong light; behind her is a black cow standing r. and another of her own colour lying down l.; in front, a cock and two hens; behind the cows r., a man with a red cap carrying a bundle of hay; behind, in shadow, trusses of hay and racks.

Panel, 1' 0 $\frac{1}{2}$ " by 1 1 $\frac{1}{2}$ ". Mesman.

Thinly painted and somewhat injured, shewing signs of *pentimenti*, and scarcely good enough to be by the master himself.

DANBY. FRANCIS DANBY. British School, 1793—1861.

Landscape painter. Born Wexford, Nov. 16, 1793. Student in the Royal Dublin Society's School, and pupil of O'Connor. In 1813 made his way to England, and lived for the next twelve years at Bristol. First exhibited in the Royal Academy 1817, and in the succeeding years made considerable reputation by landscape pictures of the "grand," poetical and apocalyptic kind, sometimes approaching those of Martin, but generally richer in colour and less gloomy in conception. Elected A.R.A. 1825; quarrelled with the Royal Academy 1829; for the next twelve years lived principally in Switzerland and exhibited very rarely; returned to England in 1841, and thenceforth continued to work and exhibit as before. From 1847 made his home at Exmouth. Died Exmouth, Feb. 9, 1861.

IV. 500. *Imaginary landscape ("Painter's holiday").* A mountainous country, with a lake lying in the middle distance, is flooded with crimson light by the sun, which sets behind a tree standing in foreground l.: near foot of tree repose three figures.

Canvas, 2' 5" by 3' 5½". Ellison.

A characteristic example of Danby's dream landscapes, but almost ruined by cracks in the surface.

DANLOUX. HENRI PIERRE DANLOUX. French School, 1753—1809.

Born in 1753 at Paris, where he studied under J. B. Lépicié and Vien. During the Revolution he came to England but returned to Paris before 1802 and died there in 1809.

V. 458. *Portrait of Charles X., King of France.* Small half-length, without hands. Seated full face, looking up r.; wears scarlet uniform with black lappets and silver epaulettes, three orders at breast, white waistcoat and heavy white stock. Head bare; hair grey and tumbled.

Canvas, 10½" by 8½". Fitzwilliam.

This picture was presented to Viscount Fitzwilliam by Charles X.

DELEN. DIRCK VAN DELEN (or DEELEN). Dutch School, 1605—1671.

Architectural painter. Born Heusden, 1605. Pupil of Frans Hals. His pictures, which are remarkable for clearness and purity of tone, range in date from 1627 to 1670. In some of them the figures have been put in by one or another of the group of painters inspired by Frans Hals at Haarlem, as Dirck Hals, Pieter Codde, and A. Palamedes: in others by painters of the Antwerp school, as Teniers, Boeyermanns, and Van der Herp. He must therefore have practised during one part of his career at Haarlem, and during another at Antwerp. In the latter part of his life he lived at Arnemuyden in Zeeland, where he once held the office of burgomaster. Died Arnemuyden, May 16, 1671.

III. 30. *Interior of a Church, with a christening procession.* Interior of a Gothic church, of apparently imaginary architecture, looking across transept towards chancel. In foreground, on raised floor, with



77



30



33



34



a flight of steps leading up to a chapel r., enters from outside the church l. a christening procession. In advance, a nurse carries the child wrapped in a red cloth fringed with lace: following her, a lady wearing a black gown gathered up over a gold coloured skirt, with a crimson sash about her waist and a broad vandyked collar, walks beside an attendant: these all have their backs turned to the spectator. Next, on steps l., a lady similarly attired to the last, and entering the church, behind her, two more attendants. The attendants all wear long black cloaks and Spanish topknots. At foot of steps r. stand two gentlemen with their hats on watching the proceedings, one dressed in black, the other in red. In body of church a little distance off, a minister is seen reading to the congregation at a desk under the pulpit.

Signed upper l. corner

dirck van delen fecit 1628

Panel, 1' 2" by 1' 11". Fitzwilliam.

I. 414. [Attributed to VAN DELEN.] *Interior of a Church.* Interior of classical church, looking down the nave eastward to apse. A crucifix over the altar; railed enclosures r. and l. of nave. Pavement black and white marble; scattered about are many figures. In foreground l. a priest, in surplice and cassock, talks to a man in orange mantle; near him a lady in blue and child in pink, etc.

Copper, 11 $\frac{1}{2}$ " by 9 $\frac{3}{4}$ ". Mesman.

DEYSTER. LODEWYK DE DEYSTER. Flemish School, 1656—
1711.

Devotional and mythological painter and etcher. Born Bruges, 1656. Pupil of Jan Maes: travelled while still young with A. van der Eeckhout to Italy. After living for some years at Rome and Venice returned to Bruges, where he married the sister of his friend Eeckhout, and was elected member of the Guild of St Luke in 1688. Worked for some time in obscurity, until a picture of the *Death of the Virgin* won him reputation and patronage. A taste for various ingenuities, and especially for the making of musical instruments, caused him however to neglect his opportunities. Some of his pictures are still to be seen in the churches of Bruges: his etchings are very rare. The style of Deyster was founded on that of Van Dyck, and modified by Italian influences. Died Bruges, 1711.

I. 259. *Adoration of the Shepherds.* In the centre, the Virgin, wearing a lilac gown and a blue cloak which passes over her head, sits in full face looking up to the r. and suckling the infant Christ. Farther towards the front l. sits Joseph, resting the l. elbow on

manger, and leaning head on l. hand, while he looks across at the company of shepherds, consisting of four youths, two boys, and a woman, who come in from the r. The foremost shepherd kneels, and a boy beside him stands praying with clasped hands; in sky l., angels with scrolls. A ray of light strikes on the Virgin and Child, and on the shoulder of the shepherd kneeling beside them.

Canvas, 1' 7 $\frac{1}{2}$ " by 2' 4". Fitzwilliam.

A vague and indifferent sketch in artificial chiaroscuro, with reminiscences both of Correggio and Rembrandt.

DIETRICH. CHRISTIAN WILHELM ERNST DIETRICH (or DIETRICI, also written DIETRICY). German School, 1712—1774

Devotional, mythological, *genre*, and landscape painter and etcher*. Born Weimar, Oct. 12, 1712. Son of Johann Georg Dietrich, court painter of Weimar. Pupil first of his father, and afterwards of the animal painter Thiele at Dresden. Practised alternately at Dresden and Weimar until 1743, when he paid a year's visit to Italy, after which he wrote his name Dietrici or Dietricy. Director of the Dresden picture gallery 1745: during the Seven Years' War left Dresden, and lived at Freiberg in Meissen. In 1763 was appointed Professor of Painting in the Meissen porcelain manufactory, and in 1765 Professor of the Academy at Dresden, where are to be seen upwards of fifty pictures and several hundred drawings by his hand. Dietrich is seen to his best in landscape: in figure painting he was a pictorial chameleon, having no style of his own, but imitating by turns those of Elsheimer, Poelenburg, Ostade, Berchem, and especially of Rembrandt. After his visit to Italy he became also an imitator of the Carracci. Died Dresden, April 24, 1774.

I. 280. Christ disputing with the Doctors. At the foot of a pier of the Temple, on a platform raised two steps above the floor, sits the youthful Christ in full face; a halo encircles his head; he wears a pale lilac robe, with a blue cloak passing over his r. arm, which he raises in attitude of preaching. On steps r., sits a Doctor with book on lap and l.'hand raised to his forehead: in foreground l. stands another Doctor in shadow, pointing with forefinger of l. hand to his brow. A third stands in strong light immediately behind and above Christ: to r. and l. of him a number of others sit or stand reading and arguing. Above and farther back, to r. of pier, is an altar with a candle burning, and an enclosed box or pew, within which a preacher addresses an audience. At bottom r., Mary and Joseph coming in.

Canvas, 1' 9" by 1' 5 $\frac{1}{2}$ ". Mesman.

One of Dietrich's characteristic slight, but not unskilful, exercises in the manner of Rembrandt.

* Of the etchings of Dietrich, which are rare, and often full of skill, there is in the Fitzwilliam Library a rich collection (318).

DOLCI. CARLO (commonly called CARLINO) DOLCI. Florentine School, 1616—1686.

Devotional painter. Born Florence, May 25, 1616. Shewed a precocious talent for painting; became a pupil of Matteo Rosselli when he was nine years old, and at eleven had already attracted attention by pictures of his own composition. Formed for himself, taking Matteo Rosselli as his model for expression and Cigoli for colour, a manner distinguished by artificial and superficial grace and fervour of expression and by extreme smoothness and polish of execution. He worked with great success, principally at Florence, his single half-figures of the Madonna, of Christ, and of various saints, proving peculiarly congenial to the strain of sentimental and vapourish piety prevalent in his age. Many repetitions of his favourite pieces were executed by himself; others by his daughter Agnese Dolci, and thousands by later copyists down to the present day. Died Florence, Jan. 17, 1686.

II. 215. *Mater Dolorosa.* The Virgin, with hands clasped before her bosom l. over r., looks down nearly in profile l.; a tear is on her l. cheek; her head and shoulders are covered with a bright blue cloak, under which a scarf or veil of shot yellow and lilac appears above the forehead and round the throat. At her wrists appear scarlet sleeves.

Copper, 1' 7 $\frac{1}{2}$ " by 1' 3 $\frac{1}{2}$ ". Fitzwilliam.

A characteristic and possibly original example of Carlo Dolci's style: though its crudity of colour and excessive mechanical smoothness of surface point rather to a copyist.

DOU. GERARD or GERRIT DOU (often spelt Dov, and incorrectly DOW or DOUW). Dutch School, 1613—1675.

Genre painter. Born Leyden, April 7, 1613. Pupil first (1622) of the engraver Bartholomaeus Dolendo, next (1624) of the glass painter Pieter Kouwenhorn, and finally (1628) of Rembrandt, who must be considered as his true master in oil-painting. Dou remained with Rembrandt three years, and for the rest of his life, with the exception of two intervals concerning which we have no precise information (1651—57 and 1668—72), lived and worked at his native Leyden. He painted on a small scale and with a microscopical precision of execution. Among the painters of small highly-wrought scenes of Dutch bourgeois life Dou was the leader and man of genius. At first, both in colour and sentiment, his works had some of the glow and poetry of his master Rembrandt: afterwards their colouring grew gradually colder, and their execution more mechanical. From his own day to ours they have had a great name and fetched great prices. Dou had numerous pupils, among whom the chief were Schalcken, the elder Mieris, Metsu, and Slingelandt. Buried Leyden, Feb. 9, 1675.

III. 33. *Schoolmaster and Boys.* At his desk r. sits a schoolmaster looking three-quarters l.; he has a short grey beard and wears a dark purplish cloak trimmed with fur; in his clenched l. hand he

CUYLENBORCH. ABRAHAM VAN CUYLENBORCH (often erroneously written CUYLENBURG or KUYLENBURG)*. Dutch School, 17th cent. (painted 1639—1658).

Landscape and figure painter. Place and date of birth unknown. Lived and worked at Utrecht, where he entered the Guild of St Luke 1639. Painted "Arcadian" landscape and personages in a manner closely, if somewhat feebly, resembling that of Poelenburg. Died Utrecht, 1658.

I. 433. *Landscape with figures.* Interior of an extensive gallery excavated in the rock, and supported on the outside by pillars: through arched openings front and l. appears open country and sky. In foreground within the gallery are two columns broken off at top, and between them a tablet or scutcheon bearing a (meaningless) inscription: at foot of these a man in a red jacket and white turban sits holding a bow, with a quiver on the ground and two dogs beside him: farther off, a lady with another dog rides into the gallery through the nearest opening.

Signed along lower margin towards r.



Panel, 1' 0½" by 1' 3½". Mesman.

CUYP. AELBERT CUYP (or KUYP). Dutch School, 1620—1691.

Painter of still life and portrait, and especially of cattle and landscape. Born Dordrecht, 1620. Son and pupil of the portrait-painter, Jacob Gerritsz Cuyp. Aelbert Cuyp was both the most versatile and the most masterly of all the pastoral painters of Holland, and in addition to his firm grasp of everyday fact, saw and rendered the magic of the Dutch atmosphere and landscape as feelingly as Claude did that of the Roman Campagna. But his pre-eminent merits were not recognised in his own time, and we know next to nothing of the circumstances of his life. The greater part of his pictures are in England, whither they were imported in the course of the last century. Buried Dordrecht, Nov. 7, 1691.

III. 77. *Horses, etc., in a landscape.* Near a pool in foreground stands a white horse looking l.; farther r. a bay horse stands with his rear to the spectator, neighing; in corner r., a black and white shepherd's-dog; a few paces off behind the horses, a farmer stands talking to a milk-maid; in shadow behind white horse l., three cows reposing under some trees, which reach half across the picture;

* See Kramm, *sub voce* Kuylenburg; Muller, *De Utrechtsche Archieven*, p. 125, and Bode, *Studien*, etc.

beyond the field r., a copse and tower, with a conical hill in the distance.

Panel, 1' 2" by 1' 8 $\frac{3}{4}$ ". Fitzwilliam.

III. 68. *Horses, etc., in a landscape.* In foreground r. stand the same two horses as those in the last picture, the bay seen in profile r., the white from the rear: in front of the bay horse is a duck swimming, with more ducks in foreground l.; behind, on the same side, an open country with woods, fields, and a church; in background r., a cottage and tree, with two peasants seated on the ground talking to a girl.

Signed on trunk of tree

AC.

Panel, 1' 2" by 1' 8 $\frac{3}{4}$ ". Fitzwilliam.

These two pictures (77 and 68) were purchased by Viscount Fitzwilliam from the collection of Richard Owen Cambridge, Esq., of Twickenham Meadows. They are not distinguished by the golden tones often characteristic of Cuyp's landscapes; but they are excellent examples of his early, greyer manner, in perfect preservation, and remarkable for solidity of modelling and force of light and shade.

I. 346. *Cattle in a landscape.* Near a road in the foreground stand two cows looking l., one brown and one black and white; behind them r. are a white-faced polled cow, lying down, and some sheep; beyond and over these a dove-cote, a cottage, and some trees.

Signed on lower margin

AC.

Panel, 1' 4 $\frac{1}{2}$ " by 1' 3". Mesman.

Probably a genuine, though somewhat weak, example; the characters of the signature are larger than usual, and not free from suspicion.

I. 350. [In the manner of CUYP.] *Interior of a stable.* In the middle a brown cow with a white face stands in strong light; behind her is a black cow standing r. and another of her own colour lying down l.; in front, a cock and two hens; behind the cows r., a man with a red cap carrying a bundle of hay; behind, in shadow, trusses of hay and racks.

Panel, 1' 0 $\frac{1}{2}$ " by 1 1 $\frac{1}{2}$ ". Mesman.

Thinly painted and somewhat injured, shewing signs of *pentimenti*, and scarcely good enough to be by the master himself.



III. 35. *Portrait.* Bust profile, small scale. The sitter looks in profile l., he is clean shaved, and has full broad cheeks, somewhat prominent lips, and long chin, with light brown hair flowing to his shoulders. Wears a black velvet coat, and over it a steel collar, above which appears a narrow white linen cravat; on his head is a slashed and embroidered cap with one white and two russet feathers.

Signed to r.

Gov

Panel, oval, $5\frac{1}{2}$ " by $4\frac{1}{2}$ ". Mesman.

Genuine, highly finished, and spirited. Said in Mr Mesman's catalogue to be a portrait of the painter, but this is very doubtful: see his own portrait in the Nat. Gall., no. 192.

I. 417. *Dou holding portrait of Rembrandt's father.* Almost half-length, three-quarters full face, turned to r.; wears black hat, white collar, and dark green mantle. With both hands he supports on a table a black-framed picture of a bald old man, half-length, looking to r. at a globe in a frame. The artist himself is close-shaven. Background dark.

Panel, oval, $11\frac{1}{2}$ " by $8\frac{3}{4}$ ". Fitzwilliam.

A picture in the Brunswick Gallery, of which this appears to be a modified copy, has the same figure of Dou, but holding a portrait of his family, in place of that of Rembrandt's father, which is taken from one of Rembrandt's etchings.

DUCK. JACOB DUCK. Dutch School, 1600?—after 1660.

Born about 1600. Pupil of Joost Cornelisz at Utrecht in 1621; Master of Utrecht Guild about 1630, then returned to Haarlem, and finally in 1656 settled at the Hague where he was still alive in 1660. This account of his life is however not wholly certain, as there may have been a second painter of the name to whom some of the facts should be referred*. His artistic personality is also obscured by the fact that pictures by other masters often go under his name. There are signed pictures by him in the galleries of Cassel, Munich and Leipzig.

II. 423. *Woman at work.* A young woman, with hair falling free down her back, seen in profile l., seated at a table. She wears an olive-green gown, with a white pelisse, longer in front than behind, which is open over the breast and shews a red bodice. She sews a piece of white linen on a table covered with dark red cloth. Background dark green.

Panel, 1' $1\frac{1}{2}$ " by $10\frac{1}{2}$ ". Mesman.

* See Woltmann, *Geschichte der Malerei*, III. p. 605, and Muller, *De Utrechtsche Archieven*, p. 120, etc.

DUGHET. GASPARD DUGHET (commonly known as **GASPAR POUSSIN** or **LE GUESPRE**). French School, 1613—1675.

Landscape and figure painter and etcher. Born Rome, May, 1613. Pupil of his cousin (and afterwards brother-in-law) Nicholas Poussin, whose surname was commonly given him in exchange for his own. Painted landscapes suggested by the scenery round Rome, especially that of the Alban mountains, often animating them with small mythological figures, after the example first set by Annibale Carracci. Gaspard was also much influenced by Claude. Both devoted themselves to expressing the poetry of Italian landscape; Claude in its sunny and peaceful, Gaspard in its solemn and stormy aspects. His dignified and striking works, produced with great facility, procured him a high reputation and many imitators.

I. 323. Landscape with figures. In foreground r., a group of trees l., at foot of them, a river-god with an urn reclining beside a companion. In foreground l., a nearly bare plane-tree leaning r. In middle distance a stream, on other side of which are high rocks, with beyond them, r., a grove of trees, and l., a view of distant mountains. Approaching the stream, with their backs to the spectator, a satyr driving a goat, and a human figure carrying clothes: in front of them, Cupids in the air.

Panel, 7½" by 9". Fitzwilliam.

I. 335. Landscape with figures. In foreground l., a copse, and descending past it a road, on bank of which sit two men, naked but for cloths round their loins: one of them, holding a staff in his r. hand, points out with extended l. to a draped traveller passing by the way to a cluster of classical habitations which is seen beyond a pool in the middle distance r. Among the other buildings is conspicuous near the centre of the picture a tower pierced with three tiers of three arched openings each. Farther off l., a high hill with more houses; a level mountain-ridge in distance to r. of tower.

Canvas, 1' 6" by 2' 1¼". Fitzwilliam.

DUTCH SCHOOL.

[In the manner of the marine painter **JAN CLAESZ RIETSCHOOF** of Hoorn, 1652—1719.]

III. 55. Sea-piece; with a Dutch man-of-war and sloop. Choppy green sea, growing greyer towards horizon. Sky overcast with light grey and whitish clouds. In foreground r. a wooden pier, with figures watching ships. In foreground l. a sailing-boat with brown

sail, and a small boat with two men in stern and one at oars, pulling out to it. In centre, farther out, man-of-war, with sails set and flag flying at stern. Smoke of a gun amidships; farther to l. a vessel sailing l.; and to extreme l. a two-masted vessel with sail set. Three other vessels in distance to r. and several small boats.

Canvas, 2' 5" by 3' 6". Fitzwilliam.

III. 59. *Portrait of Margaret, wife of Thomas, first Viscount Fitzwilliam* (married Aug. 23, 1605). Three-quarter length: she stands three-quarters full face, turned to left. Her r. hand rests on the back of a chair covered with red velvet; in the l. a handkerchief. Her hair, which is fair, is drawn back off the forehead and caught up at the back of the head. She wears a black dress, with a stomacher embroidered in gold and silver, a high quilted ruff, lace cuffs, and gold bracelets. Background dark green.

Canvas, 3' 8" by 2' 8". Fitzwilliam.

Formerly attributed to Cornelis Janssens. Cornelis Janssens (Janson or Jonson) van Ceulen. Portrait painter, born in London Oct. 14, 1593, died in Holland about 1664. Worked from 1618 to 1643 in England and was influenced by Van Dyck; afterwards in Holland (Middelburg, Amsterdam, and the Hague).

III. 67. [In the manner of GILLIS ROMBOUTS, a follower of RUISDAEL.] *Landscape with Sportsmen*. In front rough ground covered with long grass and brushwood. A clump of tall trees on a slight rise to l. A wooden fence runs across the picture from r. to l., beyond which are figures of sportsmen, with thick bushes behind them. The sky is cloudy, the prevailing colour of the foreground and foliage of trees is brown.

Panel, 1' 0" by 9 $\frac{3}{4}$ ". Mesman.

Formerly attributed to J. Ruisdael.

III. 83. *Portrait of Thomas, first Viscount Fitzwilliam* (created Aug. 5, 1629). Three-quarter length; nearly full face, but slightly turned to r. Stands with r. hand resting on corner of a table covered with red cloth, l. hand on hip. He is dressed entirely in black with white lace cuffs and white ruff; apparently about 30 years of age, and clean-shaven.

Canvas, 3' 7 $\frac{3}{4}$ " by 2' 8". Fitzwilliam.

Formerly attributed to C. Janssens van Ceulen.

III. 86. [In the manner of P. VAN LAER.] *Adjusting the stirrup.* In foreground left, a brown horse, saddled, and standing to r. Its rider has dismounted and is adjusting the stirrup of a man on a chestnut horse, farther to r. At its head a brown and white dog. In distance r. and l. houses. Blue sky with white clouds.

Canvas, 1' 2 $\frac{3}{4}$ " by 1' 6". Smith.

III. 93. [ANNA MARIA VAN SCHURMAN?] *Portrait of a female artist.* Half-length, three-quarters full face; sits to l.; her hands resting on table covered with a red and gold cloth; a palette in the r. The hair falls in curls; the dress is black with white lace collar and cuffs; she wears pearl ear-rings, bracelets, and a red bow on the bosom.

Canvas, 2' 11" by 2' 4 $\frac{1}{2}$ ". Fitzwilliam.

III. 147. [In the style of J. G. CUYP of Dordrecht, 1594—1651.] *Portrait of a child with a toy goat.* Life-size portrait, full length and full face, the head turned a little to r., the eyes to l. The child wears a dark green bodice trimmed with narrow lace, and a stiff spreading skirt of the same colour, over a yellow petticoat. He has long yellow hair, and his r. hand holds the red leather strings of a white toy goat, of which the head appears to l. R. a table covered with a red cloth on which lies a white felt hat trimmed with red. The floor is in black and white chequers of marble. In upper r. corner the Fitzwilliam arms have been added by a later hand.

Marked towards top r. corner

OVT 3 AN^O 1646

Canvas, 3' 7" by 2' 7". Fitzwilliam.

A rude work, perhaps by an English imitator of Cuyp.

I. 363. [In the manner of H. SAFTLEVEN.] *River scene with figures.* In foreground r. a road leading to a tiled wood-and-plaster cottage, which stands on the edge of a broad river flowing l.: on the road a man and woman conversing; beyond the cottage, a landing place with steps, at the foot of which is a man with a woman apparently washing clothes. Other figures in a punt on the water,

near and behind them a wooded promontory. Beyond the cottage r. a house on a wooded hill.

Canvas, 11" by 1' 3 $\frac{1}{4}$ ". Mesman.

Formerly attributed to G. Schalcken.

I. 364. [In the manner of H. SAFTLEVEN.] *Landscape; wooded country with figures.* Broken, wooded country; in a hollow in foreground are seated four figures, two apparently playing and two watching them. In middle distance a river with houses beside it crosses the picture; blue hills in distance.

Copper, 8 $\frac{1}{4}$ " by 1' 0 $\frac{1}{4}$ ". Mesman.

Formerly attributed to G. Schalcken.

I. 366. *River scene, with figures.* In foreground l. the bank of a river, with a road beside which sits a woman conversing with a man standing. The road leads up to a group of buildings consisting of some sheds and a limekiln. Beyond, towards the middle of the picture, the gable of another building shews among the trees on the bank, near which are two men in a boat and one on shore. To the r. the river flows past a distant shore, on which are trees, houses and a church. Sky blue, with a few patches of cloud.

Canvas, 11" by 1' 3 $\frac{1}{4}$ ". Mesman.

Formerly attributed to G. Schalcken, but probably the work of some minor Dutch painter of the early 18th century.

I. 387. [In the manner of H. SAFTLEVEN.] *Landscape, with river and boat.* On the near side of a piece of water which crosses the picture is an oak tree; to l. of this is seen a boat with two men in it. Wooded bank across the river, the shadow falling across the water. The leaves of some of the trees are turning brown. A pale blue sky, faintly tinted with pink on horizon to l. where the trees are lowest.

Panel, 6 $\frac{1}{2}$ " by 8 $\frac{1}{8}$ ". Mesman.

Formerly attributed to Ruisdael.

I. 391. *Frost-piece.* A frozen pool with low shores and houses in distance. In foreground l. a horse drawing a sledge with four passengers, followed by a skater; to r. a skater who has fallen forward on his hands; other figures skating and sledging.

Signed lower r. corner

ASc

Panel, 5 $\frac{1}{8}$ " by 6 $\frac{1}{8}$ ". Mesman.

I. 392. *Sea-piece.* A stormy sea, almost straw-coloured, under a sky covered by soft grey clouds, which lift in horizon to l. and shew a patch of faint pink. In foreground r. a boat with grey sail heeling over to r. under a stiff breeze; farther off to l. many sailing-boats, all heeling over in the breeze. Land and houses visible in the distance from centre to r. Sea-gulls close down in foreground.

Signed lower r. corner

Panel, 5 $\frac{3}{4}$ " by 6 $\frac{1}{4}$ ". Mesman.

I. 395. *A man teaching a girl to read.* At an enclosed desk to r. stands a grey-bearded man facing in profile l. He wears a fur cap and drab coat and appears to be teaching a young girl who stands facing him in front of the desk. Behind her a mother, with child in her arms, is looking on. A little boy dressed in black and holding his hat in his hand connects the group with another further back in the room to l. Here a grown girl sits reading with a book on her lap, surrounded by several boys and girls reading. The room is lighted by a window high up in wall to l.

Signed to r. towards bottom

Panel, 1' 2 $\frac{5}{8}$ " by 11". Mesman.

The signatures of these three pictures (nos. 391, 392, 395) cannot be identified with those of any known artists, or reconciled with the descriptions in the original catalogue.

I. 396. *Portrait of a lady.* Three-quarter length; she stands, three-quarters full face, to l., wearing black dress with white lace on the neck and shoulders; pink cuffs trimmed also with white lace; with the r. hand she is putting on a white kid glove with a pink ribbon attached to it; the r. hand glove held loosely in hand; a coral bracelet on r. wrist.

Panel, 10 $\frac{3}{4}$ " by 8 $\frac{1}{2}$ ". Mesman.

I. 408. *River scene by moonlight.* R. a river; l. a thinly wooded shore sweeping round to r. in the distance, where there are houses on it, and intersected by branches of the main stream which join it near the foreground. In front r. a large boat with sails furled moored with two men on board; further off, near bank to l. a boat full of men busied with a net, of which the floats are visible. In the distance

vessels sailing. In front l. a boat moored to the bank, near which are seen a man and boy walking; further to l. a man wheeling a barrow across a bridge. The sky is cloudy, but the moon appears in a clear space between the clouds, almost in the centre.

Signed lower l. corner

C.V.M.

Panel, 9 $\frac{3}{4}$ " by 1' 0". Mesman.

I. 410. *Landscape with figures.* In foreground, broken ground, on the near side of a pool, which extends from l. to about the middle of picture. On it to l. two lanky trees, then farther r. three red cows, one standing and two more to r. lying down; then to r. men in grey lying on the bank; and behind these, trees and through them a haystack. On spit of land beyond pool, a grey cow and a boy, and farther r., where it joins land, a milk-maid with pails standing by a dun cow, lying down. Beyond this another pool, and then trees in distance. On rising ground to l. of second pool a church. Blue sky with greyish clouds.

Signed lower r. corner

C.V.M. 1771

Panel, 10" by 11 $\frac{3}{4}$ ". Mesman.

These pictures (408 and 410) cannot be attributed to any of the known Dutch painters with these initials, nor are they much alike in style. They appear to be 18th century Dutch work, by an imitator of earlier masters.

[In the manner of P. DE WITTE.]

Witte, Pieter de, II. Flemish School, 1620—1669. Landscape painter and imitator of Claude Lorrain, born at Antwerp in 1620 and died in Rome 1669. A member of a family of painters, between whom there is often confusion; this one received in Rome the nickname Petrus Albus. See F. J. von Branden, *Geschiedenis der Antwerpse Schilderschool*, 1883, pp. 1060—6.

I. 411. *Ruin with figures.* To r. part of a ruined church; several figures, one with a ladder, apparently engaged in pulling it down. To l. a little farther off a low wall, then trees and houses behind them; there is a gap in the wall and line of trees, through which is seen a faintly lighted horizon. The rest of the picture is dark, and the only light falls on white stucco about the windows of the church.

Probably the work of an inferior imitator of de Witte in the early part of the 18th century.

I. 419. [Imitation of VAN DER HEYDEN, 1637—1712.] *A Dutch house.* Courtyard or back garden of a house; a square grass-plot bordered with brick pavement; r. a woman drawing water from a well, l. a man wheeling a barrow under an arch and talking to another who leans on a spade. A flight of steps leads up to the open door of house on l. where a woman is sweeping. The house of red brick, is three stories high, with two windows on ground floor, three on first and two on second; the shutters are painted green, the cornices and string-course yellow. To r. and l. trees and buildings appear above the walls of the yard. Bright blue sky; the colour throughout is hard and brilliant.

Panel, 10" by 7 $\frac{3}{4}$ ". Mesman.

V. 455. *Portrait of a Child.* [School of Haarlem under influence of FRANS HALS.] Whole length nearly life-size, standing full face, but turned slightly to l., the eyes looking r. The child, wearing a brown gown shot with red and green, reaching to the ground and trimmed with gold braid, white collar and cuffs, and a close-fitting cap trimmed with gold and lined with white, holds in l. hand a cluster of cherries and stretches out the r. to take some more from a table covered with a red cloth, standing to l., behind which hangs a dark green curtain. The background is a rich brown, the floor covered with black and white tiles. The child looks half impudent and half frightened, as if afraid of being caught.

Canvas, 2' 11" by 2' 9". Fitzwilliam; formerly in the possession of Sir M. Decker.

DYCK. ANTHONIS, ANTHONIE, or ANTONIO VAN DYCK (commonly styled in England SIR ANTHONY VANDYCK). Flemish School, 1599—1641.

Devotional, mythological and portrait painter, and etcher. Born Antwerp, March 22, 1599. Son of a merchant. Pupil first of Hendrik van Balen and afterwards of Rubens. Entered Guild of St Luke at Antwerp 1618, but continued for two years longer to work as assistant to Rubens. In 1621 entered the service of James I. of England, who presently sent him on a diplomatic mission of eight months' duration. In 1622 the death of his father recalled him to Antwerp: from 1623 to 1625 he travelled and worked in various cities of Italy (in the following order: Genoa, Venice, Mantua, Rome, Palermo and again Genoa). Returned by way of France, and was back in 1626 at Antwerp: where he remained, with the exception of visits to Mechlin and the Hague, working in the highest repute and honour, principally on religious pictures, for the next six years. In 1632 was summoned by Charles I. to England: where he received in the course of the next year the dignity of knighthood, a pension of £200 a year, and the hand of a famous Scotch beauty, Mary

Ruthven. Van Dyck lived for the next eight years in princely style, supplying with extraordinary brilliancy, facility, and applause, the demand of the English aristocracy for portraits, and inspiring a numerous group of disciples and imitators. Soon, however, the increasing embarrassments of the king compelled him to withhold Van Dyck's pension and postpone his commissions: till in 1640 the painter was induced to leave England with his wife, and travelled by way of Flanders to Paris in hopes of employment from Louis XIII. These hopes being frustrated, he returned to London, where he presently died of exhaustion. Van Dyck was the second greatest master of the Flemish School in devotional and historical painting, and the greatest of all in portraiture. In the former art he was a more refined and less obstreperous, but also infinitely less original and inventive, Rubens: in the latter, he had a manner of his own, almost as rich in colour as that of the Venetians, and unequalled (until his facility and need of money led him into hasty and mannered mechanical production) for its expression of the characters of chivalry, grace, and breeding in persons of Northern blood. Died London, Dec. 9, 1641.

I. 418. *Portrait of Petrus Stevens.* [After VAN DYCK.] Bust, head slightly raised and turned three-quarters r., the eyes looking to front. He is bareheaded, with a small moustache and a tuft on the chin. Wears a broad Vandyck collar and silk cloak. The picture is in brown monochrome.

Panel, 7" by 5". Mesman.

Engraved by Vorsterman.

ELSHEIMER. ADAM ELSHEIMER (called in Italy ADAMO TEDESCO). German School, 1578—1620.

Devotional, mythological, and landscape painter. Son of a well-to-do tailor of Frankfort. Born Frankfort; christened March 18, 1578. Pupil of Philipp Uffenbach: had a pupil of his own (Juvenel) by 1597, and by 1600 had travelled, probably by way of Venice, to Rome, where he lived and worked for the remainder of his life. Elsheimer excelled in painting, generally on copper, and on an almost miniature scale, scenes of Scripture history or of mythology with richly designed backgrounds, generally taken from the mountain country about Rome: he was also a great experimentalist in effects of torchlight, moonlight, etc. His little pictures combined breadth of design with an almost microscopic minuteness of detail. By these qualities and by their richness of colour and ingenuity of invention they exercised a great influence on his contemporaries. Jan Van de Velde and the elder Teniers were among his pupils, while Poelenburg, Breenbergh, and the "Arcadian" landscape-painters generally were altogether inspired by him. His great friend and admirer was the Chevalier Groudt of Utrecht, who lived with him at Rome, and engraved several of his chief works. Elsheimer was a meditative and solitary man, and a fastidious worker. He was married to a Scotchwoman, by whom he had several children. His work seems to have brought him scanty means of subsistence and a provision was made for him from the Apostolic Palace under Paul V. Died Rome, 1620.

III. 101. *Latona transforming the peasants into frogs.* In foreground, Latona, wearing yellow gown with white sleeves, a thin striped scarf over her shoulders and a yellow veil, of which the end hangs over her r. shoulder, stands at edge of pool with r. foot in

water. With r. hand she holds up her dress, with l. holds out a small bowl for water. Opposite her stands a countryman dressed in a loose shirt, up to the knees in water, mocking her. In front of him to l. another stooping and splashing. Behind these in extreme l. a third, who is changing his shape and dwindling away: his head, on which is a large shepherd's hat, is already turned into that of a frog, his hands are thrown up. Behind Latona to r. lie her two children on a blue and white cloth, one of them asleep on its back, the other half-kneeling and gathering a flower. A pollard trunk leans over the water behind Latona to l. Another is seen on extreme l.: farther off is seen a pool enclosed by dense low trees; a duck flies over the pool. Dark blue sky with rounded white clouds.

Signed lower l. corner

A·ELSHEIMER

Copper, 9 $\frac{1}{4}$ " by 11 $\frac{3}{4}$ ". Mesman.

From the Arundel Collection.

III. 102. [Imitation of ELSHEIMER.]* *St Peter healing St Agatha.*
 In foreground l. on a stone seat, a girl, in profile r., looking down, and nude but for white and blue cloths about the middle, the former falling on to seat, the latter covering her l. thigh and r. leg to ankle. She rests her left arm across her lap and supports her r. on the seat to which she is fastened by a chain on her r. arm. Opposite her in foreground r. stands, facing in profile l., a winged youth, draped only in a long red cloak falling over his r. shoulder and across his loins; in the l. hand he holds a casket, in r. a torch, by which alone the picture is lighted. Between and just beyond these two figures is an old man, three-quarters face to spectator, stooping forward, wearing yellow cloak over blue robe. He advances from r. and holds up his r. hand with an animated gesture towards the seated girl. The background is dark.

Panel, 10 $\frac{1}{4}$ " by 1' 2". Fitzwilliam.

This picture was formerly called "Cupid and Psyche," by which name it appears in most writers; e.g. Waagen, III. 449; Crowe, *Handbook*, 273, etc.

I. 532. *Venus and Cupid in a landscape.* A forest glade with high rounded masses of trees filling the background. In foreground

* This picture is apparently accepted as genuine by Dr W. Bode in *Jahrbuch der K. Preussischen Kunstsammlungen*, vol. I. p. 67. He also discusses nos. 101 and 532, ib. pp. 250 and 252.



395



102



455

1
2
3
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5

l., sits Venus, nude, half reclining, her r. elbow resting on white drapery, below which is a red cloth spread over the ground. Her back is turned three-quarters towards spectator; she looks back over her right shoulder. Before her is Cupid with a basket of flowers on his head, facing spectator. Further off to right, faint figures of satyrs, seated and dancing.

Copper, 3 $\frac{1}{4}$ " by 5 $\frac{3}{4}$ ". Mesman.

This picture and no. 539 are from the collection of the Earl of Arundel. Engraved by Hollar (271 and 271 a) in reverse and by Elsheimer himself; cf. Waagen, III. 450.

I. 539. *Minerva as patroness of Arts and Sciences.* Interior of a chamber; in foreground l. sits Pallas, draped and facing r., her l. foot resting on a globe; on her l. there is a book, on which she rests her l. elbow; her head is supported by the l. hand; with her right she holds a ponderous lance. On the ground in front of her is a bowl, the contents of which cannot be distinguished; further l. her owl is seated on a chemical retort. In background l. is an anatomical figure suspended from the ceiling, which two students are copying, one bearded, the other young; others are looking on. At a table r. a man is sitting with a globe, and another with a pair of compasses. The room is very dimly lighted by two candles on the table.

Copper, 3 $\frac{1}{4}$ " by 5 $\frac{3}{4}$ ". Mesman.

Engraved by Hollar and also by Elsheimer.

I. 538. [In the manner of ELSHEIMER.] *River scene by moonlight.* In foreground r. a wood-fire on the banks of a river with three figures near it; one of them, apparently a pilgrim, seated, one a monk, standing, the third, a man bringing logs; all are very small. From the group mentioned a promontory juts out to l. into the river. On it are tall trees and at the end, farther l., a building; to l. of that a boat and man landing from it. Across the river to l. distant wooded shores. The sky is overcast with brownish grey clouds; the moon shews in a space just above the house.

Panel, 4 $\frac{1}{2}$ " by 5 $\frac{3}{4}$ ". Fitzwilliam.

EVERDINGEN. ALLART VAN EVERDINGEN. Dutch School, 1621—1675.

Landscape painter and etcher. Born Alkmaar, 1621. Pupil of Roelandt Savery at Utrecht and of Pieter Molyn at Haarlem. By 1645 was working at Haarlem, where in that year he married Jannette Cornelis and entered the Guild of St Luke. Moved between 1651 and 1657 to Amsterdam, where he remained until his death. At some time of his life, probably between the death of his master Savery in 1640 and 1645, Everdingen is said to have been shipwrecked on the Baltic coast, and to have travelled in Norway, where he

became possessed with the love of romantic forest and torrent scenery. In the painting of such scenery he anticipated and all but equalled Jakob Ruisdael. He was a collector as well as an artist, and left a rich cabinet of pictures to be sold after his death. Died Amsterdam, November, 1675.

III. 66. Norwegian landscape. In foreground r. the side of a rocky cliff filling the whole height of the picture; at the top, brushwood growing from it, at the bottom three white goats. To l., opposite the cliff and a little further off a mass of brown rock rising steeply, with another behind at extreme l. of picture. Between the cliff and the rocks, in a dark gully, flows a stream, marked only by white patches of foam. In distance green wooded heights, seen through the opening of the gorge. Clear blue sky with light rounded clouds.

Signed at the middle of bottom

AERDINGEN
Se 1650

Panel, 1' 4 $\frac{3}{4}$ " by 1' 9 $\frac{1}{2}$ ". Mesman.

FABRIS. M. PETER FABRIS. Italian School, 18th century.

A Neapolitan landscape painter and draughtsman. Illustrated Hamilton's *Campi Phlegraei* published in 1778.

V. 140. Ferry over the Volturno near Caviazzo. Across the foreground stretches the low rocky bank of the river. On it are scattered travellers or country people waiting and looking on while two small chaises with their horses are loaded on to the ferry-boat. One chaise is already on board, another is being lowered by three men from l. A rope is stretched across the river from a house on the extreme l. to the opposite bank, which is steep and rocky. Across the river, scattered trees and a large two-storied house on r.; beyond this hilly country.

Canvas, 1' 1 $\frac{3}{8}$ " by 1' 9 $\frac{3}{8}$ ". Mesman.

FARREN. ROBERT FARREN. British School.

Born March 5, 1831, Cambridge.

Portrait of Professor Adam Sedgwick. (Music Room.) Half-length, nearly full face, seated, wearing a gown and with r. hand resting on a globe, to which he points with the l., palm upwards. Background dark brown.

Canvas, 2' 11 $\frac{1}{4}$ " by 2' 3 $\frac{1}{4}$ ". Presented by Sir G. Humphry.

FERG. FRANZ DE PAULA FERG. German School, 1689—1740.

Landscape and animal painter and etcher. Born Vienna, 1689. Pupil of his father Pancrazius Ferg, of Joseph Orient, and of Hans Graf, all at Vienna. Was especially influenced by the "Arcadian" landscapes of Poelenburg, whose manner he imitated, as well as that of Ostade in *genre* subjects: painted also sea-pieces. Worked at Brunswick and Dresden, whence he came in 1724 to London. Died London, 1740.

I. 279. Quay. In foreground a quay on which stand a number of groups of men, women, and children; r. a river or canal with two large barges at their moorings, with men at work in them. L., red brick houses of 17th century style and in front of them a tall Gothic tower pierced with a gateway and having a wood and plaster lean-to between it and the water. Across the water the façade of a church flanked by two towers with low steeples; to r. of this distant buildings and a tree.

Copper, 7" by 9 $\frac{3}{4}$ ". Mesman.

I. 525. River scene, with figures. In foreground r. a bank with figures of a woman and a boy seated, and a man standing; below them a wide river; l. a promontory with poplar trees and figures. In background r. high greenish cliffs with a white tower and in distance to l. blue mountains, dimly seen.

Copper, 2 $\frac{1}{4}$ " by 4 $\frac{1}{8}$ ". Mesman.

FETI. DOMENICO FETI (called IL MANTOVANO). Roman School, 1589—1624.

Devotional and historical painter. Born Rome, 1589. Pupil of Cigoli; went young to Mantua, and formed himself on the works of Giulio Romano in that city. Painted numerous pictures at Mantua, and then went to Venice, where a dissolute life carried him off in the flower of his age. His works are remarkable for originality of design and force, sometimes tending to extravagance, of expression. He was also a powerful colourist, notwithstanding a tendency to blackness and opacity in the shadows. Latterly he partly abandoned the classical aims of Giulio Romano for the "naturalistic" ones of Caravaggio. Died Venice, 1624.

III. 51. The Agony in the Garden. In foreground Christ, wearing a grey tunic and a red cloak about His knees, kneels swooning towards the r. He is sustained from behind by an angel with brown wings and wearing bronze-coloured drapery lined with white; in foreground l. is a tree, and behind it a flat bank on which stands the sacramental cup placed on a cloth; on the edge of the same bank rests the elbow of Christ.

Canvas, 1' 11 $\frac{3}{4}$ " by 1' 7". Fitzwilliam.

A powerful and characteristic small example of Domenico Feti's later manner.

FLEMISH SCHOOL.

[In manner of J. WILDENS, 1586—1653.]

Jan Wildens, born at Antwerp in 1586, was a pupil of Peter Verhulst, and became member of the Guild of St Luke in 1604. From 1613 to 1618 he was in Italy; then returned to Antwerp where he died on Oct. 16, 1653. Was a painter of landscapes and hunting scenes and was frequently employed by Rubens to paint his backgrounds.

III. 61. *View of the Old Palace at Richmond.* The river runs slanting across the middle of the picture from foreground r. to distance l.; on the l. bank is a path, to l. of it a tree. On the path five people are performing a hobby-horse dance, while another with a wooden ladle is making a collection from the spectators; others are riding and walking about. There are boats on the river. On the farther bank which rises on the r. are trees and houses, and further to l. where the bank is flat stands Richmond Palace, with many turrets and a chapel behind it.

Canvas, 4' 11 $\frac{1}{2}$ " by 9' 10 $\frac{1}{2}$ ". Fitzwilliam.

Engraved by R. B. Godfrey in 1774. This picture and the following were formerly in the old Palace at Richmond and afterwards in the possession of Sir Matthew Decker. Both were formerly attributed to David Vinckboons; cf. Manning and Bray's *History of Surrey* (1804), I. 413; Lyson's *Environs of London* (1792), I. 442.

III. 95. [In manner of J. WILDENS.] *View of Theobald's Castle in the time of James I.* An avenue leads from l. up to the house which occupies background to r. In the foreground and middle are huntsmen, hounds, a stag, etc. In r. corner of foreground a tree.

Canvas, 4' 10 $\frac{1}{2}$ " by 9' 10 $\frac{1}{2}$ ". Fitzwilliam.

This picture was formerly supposed to be a view of the old Palace at Richmond and was engraved under this name in 1765 by the Society of Antiquaries. It is however a view of Theobald's Castle near Cheshunt which was pulled down in 1641.

[In manner of A. JANSSENS, 1575—1632.]

Abraham Janssens van Nuyssen was born at Antwerp in 1575; at the age of ten became pupil of Jan Snellinck; member of the Guild of St Luke in 1601; died 1632. He was a painter of sacred and of mythological subjects. He visited Italy and his earlier pictures shew the influence of Caravaggio; later on he was influenced by Rubens.

III. 89. *Portrait of a gentleman holding a statuette.* Almost half-length, a young man, three-quarters full face. He wears a broad-brimmed black hat, a black doublet with olive-green sleeves and lace collar. In r. hand he holds up in front of him a bronze statue, representing a young male figure leaning against a column.



66



61



95



Dated upper r. corner

, ANNO. 1629.

Panel, 2' 1" by 1' 6". Fitzwilliam.

This picture is clearly the work of some painter influenced by Rubens and its attribution to Janssens is supported by its resemblance to a portrait in the collection of Viscount Middleton which is signed A.B. J.

[Attributed to CORNELIS DE VOS, 1585?—1651.]

Cornelis de Vos, portrait painter, born at Hulst about 1585; was pupil of David Remeeus and worked at Antwerp, where he died on May 9, 1651.

III. 159. *Portrait, said to be that of Count Wendlesford.* Half-length, seated to r., face three-quarters full. White moustache and beard on chin, dark eyes, grey eyebrows. The forehead is bald, but white hair is seen under the black skull-cap. Wears a black cloak, hiding the arms, and a quilled ruff. Background dark.

Panel, 1' 11 $\frac{3}{4}$ " by 1' 8". Fitzwilliam.

There is a replica of this picture in the gallery at Lisle. In Lord Fitzwilliam's original catalogue it is attributed to Simon de Vos. See Waagen, III. 448.

III. 128. *Venus and Cupid in a landscape.* Venus, nude, reclining to right, her body raised on the left elbow, turns towards the spectator. Behind her hangs a dark red curtain on the lower part of which she lies. To the left of it is seen Cupid, peeping round to the r. towards Venus. In the open space to l. view over open ground, ending in blue mountains, rising to l. into a fantastic peak.

Panel, 1' 3 $\frac{3}{4}$ " by 2' 2". Fitzwilliam.

This picture appears to be Italian in composition, but was probably executed by some Flemish master under Italian influence at the end of the 16th century.

I. 258. *Two studies of a male head.* Head and shoulders of an old man, bald and clean-shaven, repeated in two positions; first on l. with the head thrown back and looking up to l., and second also facing to l. with the head bent forward, to r. of first and partly overlapping it; over the shoulders in each case is a loose white wrapping, open in front. The features are strongly marked, the nose aquiline, and in the head to l. the lips are parted. The background is dark, and the whole is painted almost in brown monochrome with bright lights on the faces and heads as if coming from above on l.

Canvas, 1' 0 $\frac{3}{8}$ " by 1' 0". Presented by F. Thackeray, Esq.

FLORENTINE SCHOOL. (*Circa 1350—1375.*)

V. 555. *Madonna enthroned between two adoring angels.* The Madonna seated on a throne with arched canopy, clothed in white, gold-embroidered garment, visible in front only under a blue cloak which falls over the head and covers her shoulders and all below the waist. On the left knee she holds the Christ, draped in pale faded pink, who is seated to l., and raises the r. hand in benediction. On either side angels kneeling and looking towards the Child, their arms resting on the throne. They are draped in pale blue, and have slender scarlet wings which are turned upwards and rise far above their heads.

Panel, 1' 1" by 8 $\frac{1}{2}$ ". C. Butler.

FRANCKEN. FRANS FRANCKEN (FRANÇOIS FRANCK) the younger (nicknamed DON FRANCISCO). Flemish School, 1581—1642.

Devotional, mythological, and *genre* painter. Born Antwerp, May 2, 1581. Pupil of his father Frans Francken the elder. Travelled to Venice, and having returned to Antwerp, entered the Guild of St Luke 1605, and was Deacon 1614—1615. Painted crowded and brightly toned scenes of Scripture history, mythology, and daily life, in a manner resembling and surpassing that of his father, and strongly influenced by Rubens. Died Antwerp, May 6, 1642.

I. 262. *The worship of the Golden Calf.* A spacious open landscape; in the foreground a table covered with a white cloth and laden with meat and fruits, at which sit three couples of men and women carousing, scantily draped in gaily coloured garments; to l. a servant brings a gold jar of wine, other jars on the ground before them. A little farther off to l. another group of revellers at a round table, behind and a little above the first, another group and on higher ground, still further off, more revellers at a table. To l. of these maidens dancing round a golden calf which is raised on a tall column. On the r., the picture is shut in by thick trees, on l. by steep green cliffs. In centre, an open view over green country to low hills. At the foot of the cliff stands Moses with the Tables of the Law on the ground before him, and another figure.

Signed r. lower corner

* D° FRANCK IN ET F.

Panel, 1' 10 $\frac{1}{2}$ " by 2' 8 $\frac{1}{2}$ ". Van Sittart.

* This prefix D° occurs frequently in the pictures signed Frans Francken. Its meaning



555



321



518a



FRENCH SCHOOL. (18th century.)

I. 320. *Nymph.* On a bank beyond a stream flowing across the picture sits a nymph with her feet in water facing spectator and reclining to r. with a pink and blue drapery under her, nude except for a white cloth on the loins. Her body is bent over to the r. and with her l. hand raised she holds up one end of a blue ribbon fastening her hair. Behind, a glade in a wood, opening to l.

Panel, 3 $\frac{1}{2}$ " by 5 $\frac{1}{2}$ ". Mesman.

Formerly attributed to F. Boucher (1703—1770).

I. 321. *Nymph.* On the further side of a stream flowing across the foreground reclines to r. a nymph, her l. foot in the water. Under her a pink drapery, a white cloth over the thigh. The upper part of her body is propped up by a rock, under the drapery, on which she rests her clasped hands. Behind to r. thick wood; to l. a vista over blue distance.

Panel, 3 $\frac{1}{2}$ " by 5 $\frac{1}{2}$ ". Mesman.

Formerly attributed to F. Boucher.

FRITH. WILLIAM POWELL FRITH, R.A. British School, born 1819.

Born at Studley near Ripon in 1819, elected A.R.A. in 1845, R.A. in 1853.

IV. 498. *Othello and Desdemona.* Under a colonnade open to the sky Desdemona, wearing a dull yellow brocade dress with a black bodice and apron, sits on a red-covered settee facing three-quarters l. with her hands on her lap, listening to Othello, who wears armour, partly covered by a purple cloak. He leans forward to address her, facing three-quarters r. and resting his r. hand on the settee.

Signed lower r. corner

W.P.Frith 1856.

Canvas, 1' 9 $\frac{1}{2}$ " by 1' 6 $\frac{1}{2}$ ". Ellison.

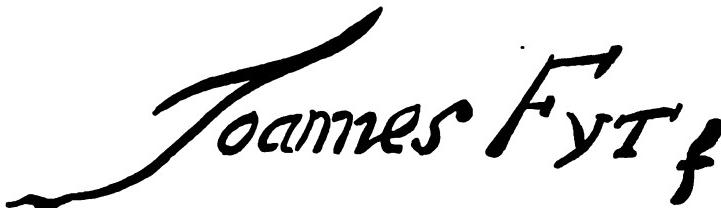
is somewhat ambiguous. Our Frans Francken (II.) used often to sign himself *d.j.* or *den jonghe* (*i.e.* the Younger) *f.f.*, to distinguish himself from his father, Frans Francken I., until the latter died in 1616. In like manner, after 1630, he sometimes signed himself in turn *d.o.* or *den oude*, *f.f.*, to distinguish himself from a nephew, Frans Francken III., who began to paint in that year. Hence it has been supposed that the prefix *D°* has everywhere this meaning, but as it occurs on work between the dates 1616—1630 that can hardly be the case, and we should rather take it as short for *Don* or *Dominus*. See Riegel, *Beiträge*, etc., II. 74 ff.

FYT. JOHANNES (or JAN) FYT. Flemish School, 1611—1661.

Animal and still-life painter, and etcher. Christened Antwerp, March 15, 1611. Pupil of Jan van den Berch and of Frans Snyders. Entered Guild of St Luke at Antwerp, 1630. Afterwards travelled in France (1633—4) and Italy, where in 1650 he joined, and in 1652 became President of, the guild of "Romanists." Married 1654 Johanna Franziska van den Zarade. Worked sometimes in common with Jordaens and Van Dyck. Died at Antwerp, 11 Sept. 1661.

I. 305. *Dead birds.* On r. a partridge and two small birds to l. of it are seen lying on the ground near the stump of a tree round which curls a spray of blackberry. Beside them on l. a basket, springes, etc.

Signed r. lower corner



Canvas, 1' 4 1/4" by 1' 4 1/4". Mesman.

GABBIANI. ANTONIO DOMENICO GABBIANI. Italian School, 1652—1722.

Born at Florence in 1652, and studied there under Justus Sustermans and Vincenzo Dandini. Later became pupil of Ciro Ferri in Rome. He afterwards visited Venice, and Vienna, where he painted portraits and historical pictures for the Emperor. Accidentally killed at Florence in 1722. His works, most of which are paintings of religious subjects, are chiefly to be found in Florence.

I. 518a. [By or after GABBIANI.] *Portrait of the Painter.* Head turned three-quarters r.; eyes looking straight out of picture. The face is beardless, the eyes large and brown; the hair and eyebrows black. The hair is long and falls on to the shoulders. He wears a black coat, open at the front and shewing shirt; no collar.

Panel, oval, 2 7/8" by 2 1/2". Mesman.

GADDI. TADDEO GADDI. Florentine School, about 1300—1366.

One of the greatest of the pupils of Giotto, whose manner he followed with slight modifications; worked chiefly in Florence and Pisa; his most famous works are the frescoes in a chapel of the church of S. Croce at Florence.

V. 550. [School of TADDEO GADDI.] *The Annunciation.* The picture is divided into two parts by an architectural frame, forming



550



18



160



two arches. In r. compartment the Virgin sits facing to l., the hands crossed over her bosom, looking down at a Bible open on a stand before her; she wears a crimson dress, only the front of which is seen under a dark blue robe which covers her back and lap; both trimmed with gold lace. The hair is golden, and simply arranged; upon her head an aureole with ornamental patterns. Behind her a brocaded curtain of red and gold. A dove is flying towards her from l. In l. compartment the angel Gabriel, kneeling on r. knee, with r. hand raised in benediction, holding the lily in l. He wears an upper garment with short sleeves and reaching to knees, of a creamy yellow, trimmed with gold. Below this appear close sleeves and skirt of a pink undergarment. A long scroll, red on one side and white the other, is entwined about his arms and body. His wings, only visible in part, are touched with green.

Two panels, each 2' 7 $\frac{1}{2}$ " by 1' 6", arched at the top. C. Butler.

GAINSBOROUGH. THOMAS GAINSBOROUGH, R.A. British School, 1727—1788.

Born at Sudbury in Suffolk, 1727; son of a clothier. Began to paint early in life, and came at 15 years of age to London, where he studied at the St Martin's Lane Academy and afterwards with Frank Hayman. He soon renounced pupilage and developed himself unassisted. At the age of 19 he married and settled in Ipswich, where he gradually made a reputation as a portrait painter. He was one of the foundation members of the Royal Academy, and exhibited there till 1784, when he quarrelled with the council. In 1774 he settled in London and died there in 1788. Though he made his reputation in portrait painting, and was employed to paint the most celebrated persons of the time, including the members of the Royal Family, he all his life painted and exhibited landscapes, and these in his later years were deservedly esteemed no less than his portraits. All his work is marked by natural grace and freedom from conventionality.

III. 15. *Portrait of the Right Hon. William Pitt.* Nearly half length; three-quarters full face, turned to l., the eyes looking out of the picture. Wears dark green coat, with upright collar, open in front and shewing white cravat; hair powdered.

Canvas, oval, 1' 11 $\frac{1}{2}$ " by 1' 7 $\frac{1}{2}$ ". Presented by the Rev. G. G. Stonestreet.

III. 18. *Portrait of the Hon. W. Fitzwilliam, brother of the sixth Viscount.* Half length, seated to l., the head turned nearly three-quarters full. Wears loose brown coat and waistcoat, the latter partly unbuttoned, white cravat and lace cuffs. Hands clasped and supporting gold-headed stick; hair grey or powdered.

Canvas, 2' 5 $\frac{1}{2}$ " by 2' 0 $\frac{1}{2}$ ". Fitzwilliam.

GAROFALO. BENVENUTO TISI DA GAROFALO. Ferrarese School, 1481—1559.

Born in Ferrara and studied there as a boy, but went early to Boccaccini at Cremona, and in 1499 to Giov. Baldini, a Florentine painter, at Rome. In 1501 he became a pupil of Lorenzo Costa at Bologna, and in 1504 returned to Ferrara. He visited Rome again in 1509, but soon returned to Ferrara, where he lived till his death in 1559. For the last eight years of his life he was blind. He worked both in fresco and oil. In different pictures he shews the influence of several of his contemporaries, especially of Raphael, but the influence of the Ferrarese School is always predominant, and all his works have an individual character derived from the painter alone.

III. 160. *St John in the Wilderness.* In foreground r. St John, with red mantle wrapped round from loins to ankles and falling over l. shoulder, over a white tunic, which leaves the l. side bare, stands with l. arm resting on a stone pedestal over which his mantle hangs, and holding in l. hand a book, in r. a slender staff ending in a cross. Behind him trees reaching to the top of the picture. To l. in landscape, blue distance with fantastic rock and lake and in foreground animals. At St John's feet to l. a lamb, lying down, above it a bear and further off an ibis, wild boar, etc.; to his right a heron. Water issues from an arch below the pedestal. St John is bearded and has a slight halo round his head.

Panel, 2' 4" by 1' 8 $\frac{1}{4}$ ". Hare.

GELDTON. TOUSSAINT GELDTON (otherwise GELTON or GELTTON). Danish School, late 17th century.

Genre painter. Place and date of birth unknown. Was a skilful imitator of the styles of the Dutch painters of bourgeois life, as Dou, Mieris, &c., and also of Poelenburg. On Sept. 23, 1674, was appointed Court-painter to the King of Denmark: in the same and following years travelled on commission from the Court to Saxony and Heidelberg. Died probably at Copenhagen, 1680.

I. 341. *Boors playing at cards.* In a dimly lighted chamber three men are seated round a barrel, a little to r., playing cards. On the l. one of them, turned in profile r., wears red breeches, blue jacket and grey felt hat; another, behind the barrel and facing the spectator, wears a brown cloak and felt hat; a third seated r. with his back to spectator, wears a blue coat, yellow breeches and a white night-cap. Behind them to r. a boy pours out wine. On a shelf above him are jars. Behind them a high arch opens into a dark chamber. In foreground r. a stick resting against a box; l. a brown earthen jar.

Signed in top r. corner (hidden by frame)

t. gelotton,

Panel, 10" by 7 $\frac{3}{4}$ ". Fitzwilliam.

GERMAN SCHOOL.

I. 286. *Portrait of a German Prince.* Half length, the face three-quarters full looking l. A middle-aged man, close-shaved, with long straight hair almost white. He wears a gown with broad cape of brown fur, the sleeves embroidered with red on yellow ground, under this a red doublet with broad black band at the top, over a white shirt with black edge. Over his shoulders is the Collar of the Golden Fleece; a red cap on his head. The hands are crossed, the l. holding a small roll of paper, the r. a red rosary. Ground dark green.

Panel, 1' 2 $\frac{1}{2}$ " by 10 $\frac{1}{2}$ ". Mesman.

Inferior German work of the early 16th century.

I. 287. *The Emperor Maximilian.* Head and shoulders in profile r. An old man, close-shaved, with aquiline nose and projecting lower jaw. On his head is an imperial cap with gold bands and studded with pearls. Wears a plain brown coat with a square collar of brown fur. Above, a red curtain with the imperial shield in the middle. Ground dark green.

Panel, 1' 2 $\frac{1}{2}$ " by 10 $\frac{1}{2}$ ". Mesman.

Work of some German painter of the middle of the 16th century.

II. 165. *Portrait of a man.* Half length, three-quarters full to r. A middle-aged man, with straight nose and pouting under-lip, and a long brown beard ending in two fine points. He is dressed in black with narrow white ruff and cuffs; a black cap on his head. In the l. hand, which rests on his hip, he holds a small roll of stuff. In r. upper corner arms.

Panel, 2' 5 $\frac{1}{4}$ " by 1' 11". Rev. W. J. Butler.

GHSOLFI. GIOVANNI GHISOLFI. Italian School, 1623?—1680.

Architectural, landscape and figure painter. Born Milan, about 1623. Formed himself on the manner of Salvator Rosa by whom he was taught in Rome, and painted, with skill and

a fair sense of the picturesque, classical landscapes and ruins, with figures of brigands, shepherds, etc. Becoming blind he returned to Milan, where he died, 1680. The figures in his pictures were sometimes painted by Salvator Rosa.

II. 173. *Landscape.* The r. of the picture is occupied by a cliff round which winds a river. On the nearer bank a fallen tree; to l. distant hills; on the top of the cliff trees and buildings.

Canvas, 1' 1 $\frac{1}{4}$ " by 1' 2 $\frac{1}{8}$ ". Mesman.

II. 179. *Ruins.* In foreground fallen blocks of marble; to r. a column still standing. In the centre four figures seated and standing. An arch extends across the background, and through it is seen distant landscape and sunset.

Canvas, 1' 6 $\frac{3}{8}$ " by 1' 2 $\frac{1}{8}$ ". Mesman.

GILL. CHARLES GILL. British School, died after 1775.

Portrait and *genre* painter; son of a pastry-cook at Bath. Date of birth and death unknown. Pupil of Sir Joshua Reynolds, 1749. Exhibited at the Academy in 1772, 1774, 1775.

IV. 499. *Leap-Frog.* Along the l., cottages, distant church tower and sea. In foreground a group of several boys, three sprawling on the ground, two playing leap-frog, one kneeling and rubbing his elbow. To r. a group of three girls watching. Further off to l. a mother and two children in a doorway.

Panel, 1' 5 $\frac{1}{2}$ " by 2' 0 $\frac{3}{8}$ ". Ellison.

GLIMES. P. DE GLIMES. Flemish School, about 1780.

Genre and portrait painter; was working in Brussels towards the end of the 18th century.

I. 322. *Portrait of a young man.* Half length, seated to r. with l. arm over the back of a chair. A young man, close-shaven with curling hair. He wears a black felt hat with wide brim, a wide shirt open at the neck and brown coat with wide collar. Background light brown.

Signed to l.

P. De Glimes. 1793.

Panel, 5 $\frac{1}{8}$ " by 4". Mesman.

GOOD. THOMAS SWORD GOOD. British School, 1789—1872.

Born at Berwick in 1789. Exhibited in the Academy first in 1820, and after that regularly 1833, after which he gave up painting. Moved to London in 1822. He painted subjects with sympathy and a touch of humour.

IV. 479. *Reading the News.* A panelled interior, with windows lewing to r. To l. sits an old man in black, facing r., reading a newspaper in his l. hand, and holding up his spectacles in his r. He has liver buckles on his knees and shoes. Before him a table with a brown cloth with patterns.

Panel, 1' 3" by 11 $\frac{1}{4}$ ". Ellison.

IV. 483. *The Music Lesson.* An interior with house-door opening to l. To r. an old man, seated to l. in a high-backed wooden chair, playing the fiddle. He is grey-headed and clean-shaven, and wears a black coat, drab breeches, and grey stockings. Before him stands a girl singing, with r. arm akimbo and holding music in her l. She wears a short-sleeved yellow frock and white pinafore.

Panel, 1' 4 $\frac{1}{4}$ " by 1' 0 $\frac{3}{4}$ ". Ellison.

IV. 489. *Old woman.* A bare interior with open door to l. through which is seen misty distance and blue sky. In the centre stands an old woman, facing the spectator, her r. hand resting on a stick. She wears a black silk cape over a grey skirt and white apron, and a white linen cap.

Panel, 1' 3" by 11". Ellison.

GOODALL. FREDERICK GOODALL, R.A. British School.

Born in London September 17, 1822, son of the engraver Edward Goodall; elected A.R.A. in 1852, R.A. in 1863. Painter in both oil and water-colour.

IV. 470. *An Interior with figures.* Rafted roof supported by wooden post. At the back a large fire-place with a black pot hanging in the chimney. Turned towards this, a woman in brown bodice and yellow skirt with a red bowl under her r. arm. On a chair to r. of her, a young man, facing l. with a child on his knees. At his feet lies a black and white sheep-dog. To r. a small window. About the room, wooden chairs, stools, etc.

Signed lower l. corner

F Goodall.

1864

Panel, 1' 0 $\frac{3}{4}$ " by 1' 5". Ellison.

IV. 482. *The Heathcart.* On a road between sand-hills, a donkey-cart, advancing to l. and half facing the spectator. The donkey is led by a fair-haired, bare-footed boy, in blue jacket and brown trousers. In the cart a woman with a baby, wearing a green skirt, a red shawl over her head. To r. lies a black-haired girl, in white shawl and yellow skirt, her shoulders resting against the woman's knee. Behind them in the cart piles of heath. To r. a black-bearded man walks beside the cart, smoking a clay pipe, and with a stick under his arm. He wears a long brown coat and breeches, and black waistcoat, with white shirt open at the throat.

Signed lower l. corner

F Goodall

Panel, 11 $\frac{1}{4}$ " by 1' 3 $\frac{1}{2}$ ". Ellison.

GOYEN. JAN VAN GOVEN. Dutch School, 1596—1656.

Landscape and marine painter. Born Leyden, Jan. 13, 1596. Pupil of Isaac van Swanenburgh and C. van Schilperoort at Leyden, and of Willem Gerritsz at Hoorn. Afterwards travelled in France, and was further instructed by Esaias van de Velde at Haarlem. Lived at Leyden till about 1634: then moved to the Hague, where he was President of the Guild of St Luke in 1640. One of the earliest of the great landscape-painters of Holland. He preferred the simplest kind of inland or sea-coast scenery, and rendered it often almost in monochrome, in grey or golden tones and with great delicacy of atmospheric effect. Died the Hague, April 30, 1656. See Bredius, *Oud Holland*, XIV. 1896, pp. 113—125.

III. 42. *An Estuary.* Broad expanse of water, under a cloudy sky, with blue patches shewing through. A soft yellowish light breaks through and catches the ripples of the water. In foreground l. stakes with a cross-piece, and by it a boat and three men. One to l. is hauling up a wicker cage attached to the stakes, the others are busied with large lobster-pots. Farther away several smacks under sail, and across the water, far off, is a flat bank with trees, houses and windmills on it.

Signed on boat to l.

VC 1683

Panel, 1' 1 $\frac{3}{4}$ " by 1' 1". Mesman.

V. 52. *Landscape with figures.* Foreground, rough, bare ground with sparse tufts of grass. On a rugged knoll to l. three figures,



322



489



482



42



52



a man and boy standing, a man sitting, all looking away; round it to l. sweeps a shallow brown stream. Further off, running across the picture, a belt of trees, with two cottages among them. Sky covered with leaden clouds.

Signed l. lower corner

IV GOIEN 1628

Panel, 11 $\frac{1}{4}$ " by 1' 2 $\frac{1}{4}$ ". Mesman.

V. 53. View near Dort. In foreground l. a slight rise, covered with bushes; on it, about middle of picture, a man and dog walking to r. Beyond this a corn-field, with sheaves standing upon it, a cart being loaded, and several figures. To r. two windmills. Beyond the field, a walled town with towers, a church, etc. A river in distance behind the windmills. Low hills on the horizon. A cloudy sky.

Signed at bottom l. of centre

IV GOIEN

Panel, 1' 2 $\frac{3}{8}$ " by 1' 10 $\frac{3}{8}$ ". Mesman.

I. 415. River view. Under a cloudy sky a broad expanse of grey water, with the trees of the farther bank faintly visible across it. In foreground l. a bed of reeds, with two fishing boats, moored to a pole, to r. of it; the men in them busied with nets. Farther r. stakes and a buoy. Beyond the reeds, a large smack, strangely rigged, under full sail to l. and towing a small boat. In distance, in centre of picture, several sailing vessels; to r. and slightly nearer, two rowing boats near the far bank, on which stands a tall house.

Signed on boat to l.

VC 1654

Panel, 8" by 11 $\frac{1}{4}$ ". Mesman.

GREUZE. JEAN-BAPTISTE GREUZE. French School, 1725—1805.

Genre and portrait painter. Born at Tournus near Mâcon in 1725; became a pupil of C. Grandon at Lyons, and afterwards educated himself and visited Italy in 1755—6. He went to Paris, and early made a great reputation there, but did not become a member of the Academy till 1769. He at one time made much by his art, but died in poverty at Paris in

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1805. Though his ambition led him to attempt historical subjects, he was pre-eminently a painter of scenes from daily life. In these he shews a real sympathy with the life of the bourgeoisie and lower classes, which distinguishes his work from the sentimental productions of his immediate predecessors in France.

I. 318. *French beggar-boy.* Stands, with body turned to r., face three-quarters full; the arms folded, legs wide apart. Wears three-cornered hat, grey full-skirted coat, light waistcoat, and brown breeches, all very ragged; legs bare. In distance, landscape with castle on l., hills to r. Blue sky.

Panel, 8 $\frac{1}{2}$ " by 5 $\frac{1}{2}$ ". Fitzwilliam.

I. 332. *French beggar-girl.* Stands to l. holding two books in her hands. She wears a drab bodice and cap, pink skirt and blue apron. Over her shoulders a white handkerchief. To r. and further off, part of a thatched cottage. To l. a river, on bank of which she stands.

Panel, 8 $\frac{1}{4}$ " by 5 $\frac{1}{4}$ ". Fitzwilliam.

GRIFFIER. JAN GRIFFIER. Dutch School, 1656—1718.

Landscape painter; born at Amsterdam 1656*, and in his early years a pupil of Roeland Roghman. He afterwards modelled his style on that of H. Saftleven. He visited England, where his pictures were much admired, and settled there in 1687. He died in London in 1718. For purposes of study he made expeditions by boat on the Thames and along the coast, on one of which he was shipwrecked. His landscapes are elaborate, the foregrounds enlivened with many figures and buildings of every kind, executed with dry minuteness. His favourite scenes are broad river valleys overhung by hills; the colouring bright and hard.

I. 384. *Landscape, with a fair.* In foreground l. on a green rise is seen the open veranda of an inn, overhung by trees, with figures grouped about it. In foreground r. a grove of trees, with artificial terrace and water below them. In centre, further off, several booths with many figures grouped about them; beyond these a church, of fantastic architecture with a cupola, and to r. of this other buildings. Behind these a line of dark trees, relieving the white of the buildings. Behind these blue distance.

Canvas, 2' 0" by 2' 5". VanSittart.

The attribution of this picture to Jan Griffier is scarcely borne out by the style, which seems unworthy of him.

* Some give 1645 as the year of his birth, but cf. Riegel, *Beiträge*, II. 414—415.



415



318

33²

17



GRIMALDI. GIOVANNI FRANCESCO GRIMALDI (called IL BOLOGNESE). Bolognese School, 1606—1680.

Landscape painter; born at Bologna, 1606, and studied under the successors of the Carracci. Was employed by Pope Innocent X. at Rome in the Vatican and elsewhere, and in 1648 was invited to France by Cardinal Mazarin and employed in the decoration of the Palais Mazarin. He afterwards returned to Rome and was employed by several Popes in succession. He was twice President of the Academy of St Luke and died in Rome in 1680. His chief works were landscapes in fresco in the style of the Carracci; they are decoratively treated but with some vigour and breadth of style. His etchings of landscapes are also of considerable merit.

II. 172. *Landscape, with sheep.* In foreground, on brown sloping bank to l. of a stream flowing towards the spectator, sits a shepherd with several sheep below him grazing. Over a stone bridge which crosses the stream beyond the sheep, a man riding to r. followed by two on foot. Middle distance, rising broken ground on either side, that to r. covered with tall trees. In the centre lower ground and trees, and beyond it blue hills rising to l.

Panel, oval, 1' 0 $\frac{3}{8}$ " by 1' 4". Mesman.

II. 212. *Landscape, with waterfall.* In the centre a pool among rocks fed by a waterfall from r. In foreground l. two donkeys drinking, and three figures, two reclining, one standing and talking. L. rising ground with a tree and l. of that a hollow in which is seen a horseman and attendants. A glen runs up the centre, and farther off on a rise to r. is a house with a tower and trees.

Panel, oval, 1' 0 $\frac{3}{8}$ " by 1' 4". Mesman.

GRISONI. GIUSEPPE GRISONI. Italian School, about 1700—1769.

Historical and portrait painter: born at Florence about 1700, and pupil of Tommaso Redi. Died at Florence 1769. He was fond of introducing landscape backgrounds into historical pictures and even portraits. He is probably not the same as the painter Grisoni whom Fiorillo (p. 539) mentions as having visited England in 1715—1728.

III. 17. *Portrait of Handel.* Head and shoulders, face three-quarters full, turned l. Wears a full white wig, white neckcloth, and drab coat with border of gold embroidery.

Panel, oval, 7" by 6". Presented by the Rev. A. R. Ward.

GRYEF. ADRIAEN GRYEF (or GRIF, GRIEF). Flemish School, 17th century.

The dates of his birth and death are uncertain. Was probably born at Antwerp, where he married in 1689, and was still living in 1699. He was an animal painter, and imitated

the manner of Snyders but on a smaller scale and with more minute execution. His name is sometimes given as Anton, and it is possible that two painters are confused under the name of Gryef.

I. 293. *Spaniel and dead game, in a landscape.* In foreground r. a brown and white spaniel lies smelling at a heap of game, hares, pheasants and small birds, some lying on the ground and some hung on bushes. Further l. a larger brown dog seated. On the r. dark trees, l. a man sitting under a tree; in background a break in the trees shewing a distant landscape in twilight, and a man with dogs.

Signed lower r. corner

Panel, 11 $\frac{1}{4}$ " by 1' 2". Mesman.

GUARDI. FRANCESCO GUARDI. Venetian School, 1712—1793.

Landscape painter, pupil of Canaletto, born and died in Venice. His paintings are small views of Venice, somewhat in the manner of Canaletto, but less faithful. In his treatment of light and colour he aims at decorative harmony rather than truth.

II. 183. *View near Venice.* In foreground r. a bank, sloping to l., three men in a boat close under it to l., then trees to r. Further off a promontory running out towards l. with a round white tower and other buildings on it.

Panel, 5" by 7". Mesman.

These four pictures by Guardi (nos. 183, 184, 187, 188) are from the collection of Lord Dover.

II. 184. *The Island of Anconetta.* In foreground water on which are two gondolas. Across it to l. at a little distance an island, with a wooden pier jutting out. On it a church and other buildings; to l. a tall cross, to r. a spreading tree; figures. In distance r. across the water, low hills.

Canvas, 6" by 8 $\frac{1}{2}$ ". Mesman.

II. 187. *View near Venice.* In foreground water with gondolas. Beyond on either side, spits of land, covered with tall white houses and faced by quays, run out towards the centre. Through the open space between is seen in distance an island with buildings and white tower.

Canvas, 6 $\frac{3}{4}$ " by 9 $\frac{1}{2}$ ". Mesman.

II. 188. *View near Venice.* In foreground water with three gondolas. Across it an island, with straight sides, the angle turned towards spectator. In this angle a church; to l. of it a tower and other buildings. On each side of island a boat under full sail towards it.

Canvas, 6 $\frac{3}{8}$ " by 9". Mesman.

This picture and 187 appear to be copies rather than originals, as their execution is unworthy of Guardi. Mr Berenson (*Venetian Painters*, p. 108) apparently accepts all four pictures as genuine.

GUERCINO. See BARBIERI.

GYSELAER. NICOLAES DE GYSELAER. Dutch School, 17th century.

Painter of architectural subjects; born at Leyden, where he entered the Guild of St Luke in 1616 or 1617 and on March 24, 1616, married Cornelia van Rybeeck of Utrecht. He frequently introduced biblical scenes into his pictures of architecture. Some of his works, which are rare, are in the Ryksmuseum at Amsterdam, and the Royal Mint at Utrecht. Cf. *Oud Holland*, III. 146.

I. 422. *Interior of a hall with figures.* A view down the hall, which is long and narrow with a flat ceiling of beams, lighted from the l. by two high mullioned windows with transoms, flat-headed, with relieving arches above them. The pavement is of dark and light lozenges. In foreground l. a greyhound and a white poodle, and l. of them a lady standing before a screen talking to a man in a ruff to l. of her. Further off l. three men and a lady, with hats and ruffs, seated round a table covered with a pink cloth. In foreground r. an ornamental fire-place with projecting mantel-piece; beyond it a carved internal porch with two men to l. of it and a lady standing below it. In background a door flanked by caryatides, leading into another room. Near the front of the hall a brass chandelier hangs from the ceiling.

Signed to r. on cornice of the fire-place

N · GISELAER · FECIT

A° 1621

Panel, 1' 7 $\frac{3}{4}$ " by 2' 0 $\frac{3}{4}$ ". Fitzwilliam.

HAARLEM. CORNELIS CORNELISZ VAN HAARLEM. Dutch School, 1562—1638.

Painter of mythological and scriptural subjects; born at Haarlem 1562, but went early to France and then to Antwerp where he became pupil of Frans Pourbus and Gillis Conguet. In 1583 he returned to Haarlem, and there with C. van Mander founded an Academy at which he taught many pupils. His pictures were much admired at the time, but though correct in drawing and harmonious in colour they are mannered; he has, especially, a trick of arbitrarily introducing nude figures and affected attitudes to shew his drawing. Besides the subjects mentioned he painted flower-pieces and portraits. Died Nov. 11, 1638.

I. 251. *Female head.* Head and shoulders, full face, the head inclined slightly to l. and looking up. On her hair she wears a string of pearls with a red stone in the centre in a square gold setting; earrings of pearl in her ears. Her dress is light red and cut low, shewing a thin white undergarment and fastened in front by a gold clasp.

Signed upper r. corner

The signature consists of a stylized monogram 'CH' followed by the year '1624'.

Panel, 8 $\frac{3}{4}$ " by 6 $\frac{1}{2}$ ". Mesman.

HALS. FRANS HALS. Dutch School, 1580 (?)—1666.

Portrait painter; born at Antwerp in 1580 or a little later, but soon migrated to Haarlem, the native place of his family. Little is known of his life here: he was married before 1611; his first wife died in 1616 and in 1617 he married again. In 1644 he was one of the presidents of the Painters' Guild at Haarlem. In later life he fell into poverty; in 1661 his subscription to the Guild was remitted; in 1662 he received assistance from the town, and in 1664 was allotted a pension of 200 gulden. He died in August 1666 at Haarlem.

Most of his pictures are nominally portraits, but in his large groups of public functionaries, in which he particularly excelled, he often approached the character of historical painting, while many of his portraits of persons of the lower classes are closely akin in spirit and treatment to *genre*. This gave a freer scope to his genius and he was able to influence his contemporaries in all branches of art more deeply than any artist of his time. His works are marked by fulness of life and humour; the breadth and vigour of his execution are so extraordinary and overpowering that he has been called by some critics the greatest of portrait painters.

III. 150. *Portrait study of a man.* Half-length, turned to r., face nearly full; in a dull green cloak, with white linen shewing at neck and wrists. The face is beardless and youthful, the hair long and dark. The head is inclined a little to l. and the muscles of the face are contracted, giving it a peculiar expression.



422



150



313



Signed on r. towards bottom



Canvas, 2' 6" by 2' 0½". Prior.

HAMILTON. FRANS DE HAMILTON. Dutch School, second half of 17th century.

Painter of still-life and animals. He was perhaps a brother of the painter James Hamilton who migrated from Scotland to Brussels about 1640, but little is known of his life. In 1661 he was at Cleves in the service of the Elector of Brandenburg, in 1670 went to Vienna, and in 1683 entered the service of the Elector of Bavaria, with a salary of 1500 florins, but did not long remain with him. Nothing is known of his later life.

I. 296. *A thistle, with snakes, butterflies, etc.* A small snake, a snail and a grasshopper in front of a spray of convolvulus and some fungi; a larger snake climbing on l. Butterflies and red underwings fluttering above. Dark ground.

Panel, 11" by 8½". Mesman.

I. 297. *Ivy, with bird's nest, snakes and butterflies.* Two snakes about a nightingale's nest with three eggs in it; a third snake on the ground about to eat a white moth; a straw trails over the nest. In front of it are red toadstools and above moths fluttering. Behind is an ivy-covered trunk with a snail on it. Ground dark.

Panel, 11" by 8½". Mesman.

These two pictures, nos. 296 and 297, were attributed in Mr Mesman's catalogue to O. Marseus.

HEEM. JAN DAVIDSZ DE HEEM. Dutch School, 1606—1683.

Flower painter; born at Utrecht, 1606, married and settled at Leyden in 1628; remained there till 1632, after which he went to Antwerp. Here he stayed till 1667, when he returned to Utrecht, but came to Antwerp again in 1672 and died there between 14 Oct. 1683 and 26 Ap. 1684. He was the greatest of all flower painters. In spite of his long stay in Antwerp he remained in essence a Dutch painter, though not unaffected by the Flemish School. His master at Utrecht was his father David de Heem, a painter otherwise unknown, and his early works are especially Dutch in character, approaching, like many of those of the Haarlem School, to brown monochrome. His later pictures are richer in colour, and astonishingly fresh and lifelike, boldly but delicately executed. He is fond of introducing insects, butterflies, and small animals, among his fruit and flowers.

I. 313. *Flowers.* In a greenish vase on a table a bunch of tulips, poppies, roses, white lilies, etc.; a bee on one of the flowers. Ground dark.

Signed at bottom



A cursive signature in black ink that reads "J. van Heemskerck". The signature is fluid and stylized, with large loops and flourishes.

Canvas, 2' 1" by 1' 8". Mesman.

HEEMSKERCK. EGBERT VAN HEEMSKERCK. Dutch School, 1645?—1704.

Painter of still-life and *genre*; born at Haarlem. The date of his birth is usually given as 1645, but if he is the painter who in 1663 was living at the Hague and then 28 years old, he must have been born in 1634*. He was a pupil of P. de Grebber at Haarlem and painted chiefly scenes of peasant life, in which he imitated the style of Teniers and Brouwer. Died in London, 1704.

I. 430. *Monks singing.* Seated round a bare table in foreground, three figures; to r. a monk, to l. a youth in black with brown cap on his head, on the far side a monk with his r. hand raised. Behind them stand two more monks, one on each side, and beyond them in the centre a third, scarcely visible. All the monks are bare headed and wear brown habits; two hold sheets of music and a book lies open on the table.

Signed lower r. corner



A small, handwritten monogram consisting of the letters "M" and "H" joined together.

Panel, 9 $\frac{1}{4}$ " by 8 $\frac{1}{2}$ ". Mesman.

The signature of this picture is difficult to read, the lower half of the K being visible only in a strong light, and it has hence been questioned whether it is that of Heemskerck. But when carefully examined it corresponds with the form given by Nagler, *Monogrammisten*, III. 1169.

HEEMSKERCK. MAERTEN VAN HEEMSKERCK. Dutch School, 1498—1574.

Painter of sacred and mythological subjects and glass-painter; born at Heemskerck, was a pupil of Cornelis Willemsz at Haarlem, of Jan Lucasz at Delft, and of J. van

* See Immerzeel, II. 54; Woltmann, *Geschichte der Malerei*, III. p. 618, and the Dresden Catalogue (ed. 1899).



103



430



282



149



Scorel at Haarlem in 1527, and then travelled to Italy, where he was influenced by Michelangelo. Returned to Haarlem in 1537 and died there in 1574. His pictures shew strong Italian influence, and a mannerism which increases as he grows older.

III. 103. *Portrait of the painter, with the Colosseum behind.* On l. of the picture the painter, facing r.; half-length, the face three-quarters full. He is dressed in black with white at the neck and has a full brown beard; on a hill behind him is seen a small figure. On r. at a little distance, the Colosseum with figures in the arcades. In foreground r. the painter seated to l. on a stone seat, sketching, dressed in red, with a grey cloak.

Signed on scroll at bottom

Martin Van Hemessen
A^o/Etatis .C^A.LV
1553

Panel, 1' 4 $\frac{1}{2}$ " by 1' 9". Kerrich.

The date in the signature of this picture (103) is misleading, the first 5 at first sight resembling a 6, but the line which closes it is of a different colour from the rest and appears to be accidental.

HEERE. LUCAS D'HEERE. Flemish School, 1534—1584.

Painter of religious subjects and portraits; born at Ghent in 1534, the son of Jan d'Heere, an architect and sculptor. He was first instructed in painting by his parents and afterwards by Frans Floris at Antwerp. He went to France and was employed by Catharine de' Medici, and then to England where he painted a portrait of Queen Mary. Returned to Ghent and married there, but after 1567, to escape the persecution under Alva, he fled to England. During his stay he painted many portraits and religious subjects. After 1577 he returned to Ghent, but was in Paris in 1584, when he died. His best known works are portraits of the English nobility, most of which are in private collections.

I. 281. [In the manner of L. D'HEERE.] *Portrait of a man.* Half-length, face three-quarters full, turned slightly to r. He has black hair, a slight moustache, and beard round the chin; wears plain black habit with small white collar and cuffs. In his l. hand he holds a pair of gloves, touching the fingers of the r. hand with finger and thumb. An anxious expression on the face. Ground dark green.

Panel, 10 $\frac{3}{4}$ " by 8 $\frac{1}{2}$ ". Mesman.

None of these three pictures can be originals by d'Heere, and in some respects seem rather to be imitations of Holbein than of d'Heere. Nos. 281 and 283 have suffered by restoration. No. 281 was formerly attributed to Holbein*.

I. 282. *Portrait of a man.* Half-length, face three-quarters full, turned to l. He appears to be about 40 years old, has dark hair, a light beard and moustache and prominent cheek-bones. He wears a black cap ornamented with red and gold knots, a black doublet, and sleeved habit with a broad collar of brown fur, a square white collar open at the throat and white cuffs. He is holding a pair of gloves in both hands, the l. uppermost, on the fourth finger of it a gold ring with a red stone set in it. Ground green.

Panel, 1' 0 $\frac{3}{4}$ " by 9 $\frac{1}{2}$ ". Mesman.

I. 283. *Portrait of a man.* Almost half-length, face three-quarters full, turned to l. He has dark eyes, brown hair, beard, and moustache: wears a plain black hat, black habit with silver buttons and narrow white lace collar. The top of a pair of gloves is seen in front at the bottom. Ground dark green.

Panel, 10 $\frac{3}{4}$ " by 8 $\frac{1}{2}$ ". Mesman.

HELST. BARTHOLOMEUS VAN DER HELST. Dutch School, 1613—1670.

Portrait painter; born at Haarlem in 1613; went early to Amsterdam and became pupil to Nicolas Eliasz. Here he settled and remained till his death in 1670. In 1636 he married, and in 1654 became a member of the Guild of Painters on its foundation. He was almost exclusively a painter of portraits; in these he shews strongly the influence of his master Eliasz and the Amsterdam School. He was particularly successful in his large groups, the best of which are worthy to be compared with those of Frans Hals, though he has nothing of the manner of the Haarlem School. Buried at Amsterdam, Dec. 16, 1670.

III. 149. *Portrait of a man.* Half-length, body turned to l., the face full; he has light wavy brown hair, falling over the shoulders, and slight moustache; wears a loose black robe trimmed with light green. The r. hand is held with the palm upwards in an affected manner characteristic of the painter. In background r. trees. Ground dark.

* C. Justi, in *Jahrbuch der K. Preussischen Kunstsammlungen*, vol. XVI. p. 20, speaks of a portrait of Henry VIII. in this Gallery, and describes it as a copy by d'Heere after Holbein, and states that he executed other such copies. He does not give the number of the picture to which he alludes.

Signed upper r. corner

B. Vander
1662 Geest

Canvas, 2' 7" by 2' 3 $\frac{1}{2}$ ". Presented by Mrs Thompson.

This picture resembles one in the Gotha Schloss-Gallerie said to be a portrait of the painter.

HEMESSEN. KATHARINA VAN HEMESSEN. Flemish School,
16th century.

Portrait painter; daughter and pupil of Jan van Hemessen; she married Christian de Morien, an organist of Antwerp, and in 1556 went with him to Spain, where she painted many small portraits of members of the court. One of her works is in the National Gallery, no. 1042. The dates of her birth and death are unknown.

I. 273. *Portrait of a man.* A man of about 30, half-length, full face, inclined slightly to r. The eyes are dark, beard and moustache slight and reddish brown; the nose flat. He wears a cream-coloured doublet puffed at the shoulders, with gold embroidery, trimming and buttons, white sleeves and collar. Hands resting on one another before the body, the l. uppermost, and both holding a pair of brown gloves: under r. wrist is seen the black and gold handle of a dagger. Wears a black cap with white feather. Ground dark green.

Panel, 6" by 4 $\frac{1}{4}$ ". Mesman.

Formerly ascribed to Lucas d'Heere.

HERKOMER. HUBERT HERKOMER, R.A. British School.

Landscape, *genre*, and portrait painter; born at Waal in Bavaria, May 26, 1849; in 1851 went with his father to America, but in 1857 came to Southampton. In 1866 entered the South Kensington School; became A.R.A. in 1879; elected Slade Professor at Oxford in 1885, a member of the Berlin Academy in the same year.

IV. 503*. *Portrait of Professor Fawcett.* Three-quarter length, seated to l.

Signed to l.



Canvas, 4' 7½" by 3' 7".

HERP. GUILLIAM (or WILLEM) VAN HERP. Flemish School, 1614—1677.

Painter of religious subjects and *genre*; born at Antwerp, 1614. In 1636 was apprenticed to Darman Wortelmans and afterwards to Hans Birmans; in 1637 became member of the Guild of St Luke. Died in 1677. His pictures shew the influence of Rubens. Another painter of the same name was working at Antwerp in the years following 1680.

III. 158. *The Resurrection.* In foreground l. the guards, crouching together in terror; to r. Christ rising, draped in a loose mantle, but with r. shoulder bare, the r. arm pointing upwards. Behind him clouds in a dull, golden light. The rest of the picture is dark, except where a little light catches the forms of the soldiers.

Canvas, 3' 7½" by 3' 3". Mesman.

HERREYNS. GUILLAUME JACQUES HERREYNS. Flemish School, 1743—1827.

Painter of historical and sacred subjects, and *genre*; born at Antwerp in 1743, and studied in the Academy there. In 1767 removed to Mechlin and there founded an Academy, and acquired a reputation both as teacher and painter, and was appointed Court painter by Gustavus II. of Sweden. In 1794 he received a professorship in France, but returned in 1800 to Antwerp, where he died in 1827. He was one of the last to give up the national traditions of Flemish painting for the prevailing classicism of the time, and drew much of his inspiration from Rubens.

I. 530. *The Adoration of the Magi.* Under a thatched shed to r. the Virgin with the infant Christ on her knee, Joseph standing behind; to l. of them the Magi, one, in long robes, with attendants holding up his mantle, kneeling, the others farther off, standing; to l. camels and armed followers.

Copper, oval, 3½" by 4¼". Mesman.



273



354



461



463



I. 544. *The Adoration of the Shepherds.* Interior of a stable; on r. Joseph and the Virgin who is uncovering the Child; six shepherds and shepherdesses with a large dog approach from l., one of them with a basket on her head. In middle of foreground two shepherds kneeling in adoration, their backs half turned to spectator; to r. of them, the ass and ox, the former lying down.

Copper, oval, 3 $\frac{1}{8}$ " by 4 $\frac{1}{4}$ ". Mesman.

HEYDEN. JAN VAN DER HEYDEN (or HEYDE). Dutch School, 1637—1712.

Landscape and architectural painter; born at Gorkum in 1637; went to Amsterdam while still young; here he married in 1661, and died Sep. 28, 1712. During his life he visited England, Belgium and Germany. He received little instruction in painting, but developed for himself an individual style. His subjects as a rule are views in Dutch towns, and even in his landscapes the architecture is an important part. But though his chief interest is in the architecture, which he treats with extreme minuteness and delicacy, his strong feeling for its pictorial qualities and the effects of atmosphere gives his work the charm of landscape. The figures in his pictures were often inserted by Adriaen van de Velde.

I. 354. *Architecture with figures.* Foreground r. a terrace with parapet behind it; on it sits a man caressing a small dog; a peacock perched above him on the parapet. A boy with four dogs is running up the steps leading up to the terrace from l. Beyond and to l. of terrace a wide view over a garden laid out in formal patterns and studded with cypresses and roses, and statues in XVIIth century costume, with pairs of ladies and gentlemen walking about it; a fountain in the centre. Along the l. side of garden runs a palace of classical style, with tree tops shewing here and there behind it. A thick hedge bounds the garden; beyond it to r. high blue hills.

Signed

A handwritten signature in cursive script, reading "Heyde" above "1676".

Panel, 1' 10 $\frac{1}{2}$ " by 2' 4 $\frac{1}{4}$ ". VanSittart.

The picture is signed on the balustrade to r. but its genuineness is doubtful, for both the painting and the style of the architecture appear to belong to a date later than that of van der Heyden.

HOARE. PRINCE HOARE. British School, 1755—1834.

Portrait and historical painter; born at Bath, 1755; was a pupil of his father William Hoare, R.A., and afterwards studied in the Royal Academy and at Rome under Mengs. He failed as a painter and took to writing on art.

V. 461. *Portrait of Catherine, daughter of Sir William Decker and wife of Richard, 6th Viscount Fitzwilliam.* Half-length, almost full-face; she is of middle age, with powdered hair, and wears pearl ear-rings and necklace, a low-cut white silk dress with lace border. A band of jewels passes over r. and another over l. shoulder, the two meeting under r. arm. Over l. arm a peeress's gown. Ground brown.

Crayon, 1' 11 $\frac{1}{2}$ " by 1' 5 $\frac{1}{4}$ ". Fitzwilliam.

V. 463. *Portrait of Richard, 6th Viscount Fitzwilliam, father of the Founder.* Three-quarter length, turned to l., three-quarters full face. Features full, complexion clear; wears a white wig, and brown velvet coat with gold border and jewelled clasps. Over his l. arm a purple robe, the red ribbon of the Bath over his right shoulder. Background brown.

Crayon, 1' 11 $\frac{1}{2}$ " by 1' 5 $\frac{1}{4}$ ". Fitzwilliam.

HOBBE MA. MEINDERT HORBEMA. Dutch School, 1638—1709.

Landscape painter; born in Amsterdam, 1638. Of his life we only know that he married in 1668, and in this same year obtained the post of 'Wijnroeier,' an officer whose duty was to reduce the measures of foreign commodities to be sold in the Amsterdam market to the local standard. This office may have occupied all his time, for there is no picture of his which is of later date than 1669. His works attracted little attention and he died at Amsterdam in poverty on Dec. 7, 1709. His works shew clearly the influence of J. Ruisdael, of whom he may have been a pupil, but they have qualities of their own, and have been ranked by some modern connoisseurs above the latter painter's. His favourite subjects are peaceful landscapes, in a warm light, almost always dominated by trees, and usually broken by a road, a pool, or mill. The figures in his pictures were often added by Berchem, A. van de Velde, or Lingelbach.

III. 49. [With J. LINGELBACH.] *Wooded landscape, with hawking party.* In the foreground, which is shadowed by a cloud, a lady and gentleman are riding along a lane and through a pool towards the spectator; they are preceded by three dogs, and followed by an attendant with two more. To r. and l. of them is broken ground with another attendant carrying hawks and accompanied by dogs making a circuit to r. Farther back to l. a low bank with tall oak trees in shadow; farther still, the wood-and-plaster houses of a village scattered in a thin oak wood, divided towards r. by an opening along which two lanes wind on either side of a green, on which are three children playing, and then converge.



49



397



Signed in lower r. corner

Canvas, 2' 7" by 3' 5". VanSittart.

See Smith, *Cat. Rais.* vol. vi. p. 141, no. 82.

HODGES. CHARLES HOWARD HODGES. British School, 1764—1837.

Portrait painter; born in 1764; spent much of his life at Amsterdam and the Hague. Besides his many portraits in oils, and others in black chalk, he was a successful etcher on copper.

V. 454 *A Native of Otaheite.* A young man, with pleasing features. Head and shoulders half turned to l.; wears a light coloured cloak; complexion light-brown, thick black hair. Background brown.

Canvas, 1' 5 $\frac{1}{2}$ " by 1' 1". Mesman.

Attributed in Mr Mesman's catalogue to Webber.

HOET. GERARD HOET. Dutch School, 1648—1733.

Landscape painter; born at Bommel in 1648; studied under Warnar van Ryssen, the pupil of Poelenburg; after working in the Hague, Amsterdam, and Paris, he came to Utrecht and remained for most of his life a member of the Utrecht School. In 1696 he founded an Academy there, but migrated in 1715 to the Hague, where he joined the Society of Painters and remained there till his death in 1733.

I. 397. *Adoration of the Magi.* On r. in front of a wall of a building, the Virgin seated on the drum of a column, facing l. with the infant Christ sitting on her lap. She wears a crimson dress and blue mantle. Behind, leaning over her, Joseph stands in a dark yellow cloak, behind him the ox and ass. From the l. approach the Magi, one of whom is already kneeling. With them, young attendants and behind to l. armed attendants and camels. Above them to l. of the wall, blue sky.

Copper, 1' 0 $\frac{1}{2}$ " by 1' 4 $\frac{3}{4}$ ". Fitzwilliam.

Formerly attributed to C. Poelenburg.

HOGARTH. WILLIAM HOGARTH. British School, 1697—1764.

Painter and engraver; the son of Richard Hogarth, a schoolmaster and writer to the press, born in London on Dec. 10, 1697. In 1712 he was apprenticed to a silversmith, and in 1718 began engraving. His first productions were illustrations to books, among which the plates for the 1726 edition of Butler's *Hudibras* first attracted attention. About this time he began oil-painting with scenes from plays and public assemblages. In 1729 he married the daughter of Sir James Thornhill and in 1734 painted the series of scenes called the "Harlot's Progress," soon followed by the "Rake's Progress," and these established his reputation. After this he produced many pictures and engravings, usually executing the engravings after his pictures with his own hand. In 1745 he painted the series of six pictures entitled "Mariage à la Mode." After 1752 he produced little of importance, but wrote books on artistic subjects, of which the chief was "The Analysis of Beauty." He died at Chiswick on October 26, 1764.

Hogarth painted many portraits and a certain number of historical pictures. The portraits tend to caricature but are well painted and full of character. The historical subjects were wholly unsuited to his genius. His success lay in scenes from common life, as a rule treated with a strong touch of satire. They are powerful, unsparingly truthful, abounding in life, and full of invention; every detail contributing to produce a dramatic effect. They also shew no little technical skill. Hogarth's professed aim is to copy nature faithfully and without prepossession, but he nearly always sees and seizes the repulsive in nature and is a satirist whether he will or no.

III. 21. *Portrait of Dr Arnold of Ashby Lodge.* Three-quarter length, full face; seated in chair holding a black three-cornered hat in both hands between his knees. He appears to be about 65 years of age, is of a ruddy complexion and has dark eyebrows, and wears a full white wig. His dress is a coat with very full sleeves, and a waistcoat, both light grey; the wristbands have ruffles, the neck-cloth is white.

Canvas, 2' 11" by 2' 3". Arnold.

III. 24. *Portrait of the daughter of Dr Arnold.* Over half-length, almost full face, seated in red chair. She has black curling hair, and wears a very pale yellow silk dress with white lace borders, and a pearl necklace tied with blue. Her left elbow rests on the arm of the chair, the hand hanging down over her lap, on which the r. hand rests lightly.

Canvas, 2' 11" by 2' 3". Arnold.

III. 26. *View of Ashby Lodge, Leicestershire.* Foreground, a paddock with three cows; a hedge, with some tall trees to r., runs across the picture. The house, a tall square white building, stands in the middle distance with timber on each side of it; on the r. an avenue. Horses on the lawn in front.

Canvas, 2' 7 $\frac{1}{2}$ " by 3' 11 $\frac{1}{2}$ ". Arnold.



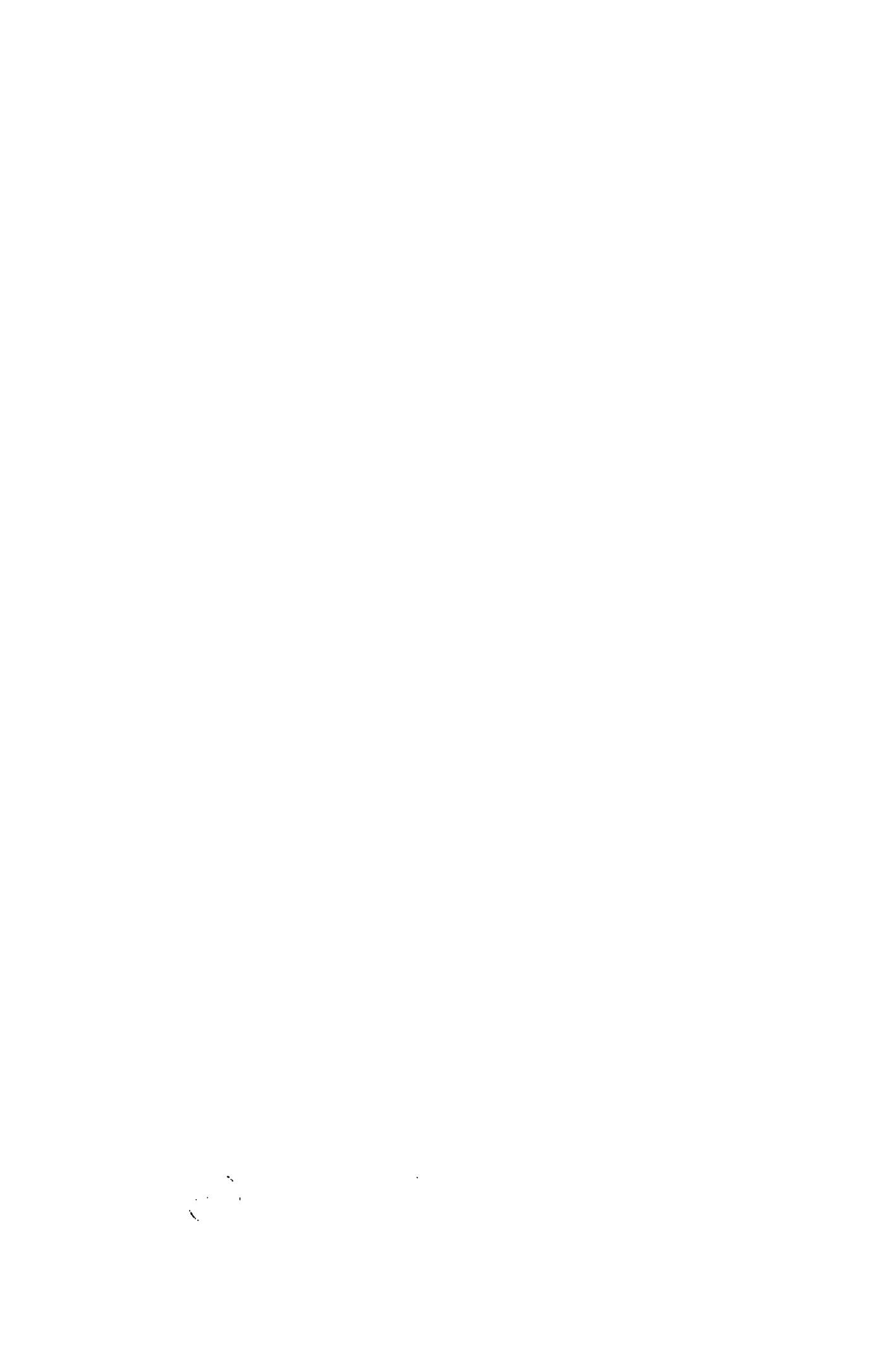
164



24



537



HOLBEIN. HANS HOLBEIN. German School, 1497—1543.

Son of Hans Holbein the elder, born in Augsburg, 1497, but migrated to Basel in 1511, or earlier. Here he stayed and was employed in work of several kinds. Besides portraits and church pictures he executed many wall-paintings for the decoration of the interiors of houses and rooms, which now survive only in copies or sketches, and designed many series of wood-cuts for Froben and the other publishers of Basel, which was at this time a centre of Humanism and the residence of Erasmus. In 1516 he went to England with an introduction from Erasmus to Sir Thomas More. In 1528 he returned to Basel, where he completed a series of paintings in the Rathhaus which he had begun before, but came to England again in 1532. In 1536 he was taken into the service of Henry VIII. and henceforth resided mainly in England, and died in London of the plague in 1543. He is here employed almost wholly in portrait painting, and with increasing skill and applause. It is by these portraits that Holbein is best known, and they place him beside Dürer as the greatest master of his school. His surroundings at Basel had influenced him strongly. His mind was freely open to the spirit of the Renaissance, but he never lost the vigorous, keen observation and fine execution of his native school. These characteristic qualities of German Art shew themselves very clearly in his numerous wood-cuts. His pictures shew greater feeling for beauty of form than those of most German artists, and their colouring is more harmonious.

II. 164. *Portrait of Sir William Fitzwilliam, Earl of Southampton and Lord High Admiral of England.* Full length, turned to r.; wears a black cap tied under his chin, a long black cloak, with fur collar, reaching to the knees, dark hose and shoes: on his neck the collar and jewel of the Garter. Holds in both hands a gold-headed staff, and stands on a pavement of black and red tiles with white stone edging. Background, water and ships with wooded landscape beyond. In top l. corner coat of arms. In top r. corner is inscribed

WILLIAM · FFITZ · WILLIAM

ERLE · OF · SOVTHE

HAMPTON

LORDT · PREVISEALE

AND · CHAVNCELIER

OF · THE · DOVCHE

OF · LANCASTER

1542

Panel, 6' 0 $\frac{1}{2}$ " by 3' 3". Fitzwilliam.

This picture is probably a copy of the original picture by Holbein which was destroyed by fire at Courdray House in 1793. Passavant, *Tour*, II. 57; Waagen, III. 449.

I. 537. *Portrait of a man.* [School of HOLBEIN.] Head and shoulders. Face half full, turned to r. A youngish man, clean-shaven, with short brown hair, plain features and snub nose. Wears a flat

dark cap, a dark habit lined with light brown and somewhat open at the neck, shewing a white pleated shirt. Ground dark green.

Copper, oval, 5" by 3 $\frac{1}{2}$ ". Fitzwilliam.

HONDIUS. ABRAHAM HONDIUS (or DE HONDT). Dutch School, ? 1638—? 1691.

Animal painter; born at Rotterdam about 1638, died in London about 1691. He belonged to the Rotterdam School and for the most part painted hunting scenes and the like, but occasionally religious subjects. Worked in Holland and afterwards in London.

I. 355. *Ship in distress off Greenland.* A rough ice-field; in foreground a man pursued by dogs runs to r. towards three others who point weapons at him. Farther off, a large ship, bows on, with sails set, is caught in the ice. It is night, half lighted by ruddy light on the r. of the horizon.

Signed lower r. corner

*Abraham
Hondius*

Canvas, 1' 9 $\frac{1}{4}$ " by 2' 8 $\frac{1}{2}$ ". Fitzwilliam.

I. 356. *Hawking party.* In foreground l. of centre facing spectator, a rider in a red jacket on a white horse with a hawk on his wrist. At his feet to l. two greyhounds and another on r., farther l. a straggling tree. In foreground r. a man in his shirt-sleeves seated on the ground and holding a dog and a hawk. Behind him two other figures, one on horseback. At a little distance behind on both sides are buildings and classical ruins, and behind them to r. trees. Pale blue sky with warm brownish clouds on r.

Signed on stone in foreground l.

*Hondius
1665*

Canvas, 1' 7" by 2' 0 $\frac{1}{4}$ ". Mesman.

I. 359. *Pheasant and ducks.* L. a cock pheasant standing, facing spectator, head turned to r. To r., separated from him by a small pool, a white duck seated with head turned l.; to l. of and slightly behind stands a drake; in front of them two ducklings. To r. a barrel with the head of a duck seen inside.

Canvas, 1' 9 $\frac{1}{4}$ " by 2' 8 $\frac{1}{2}$ ". Fitzwilliam.

HONE. NATHANIEL HONE, R.A. British School, 1718—1784.

Born at Dublin in 1718. Was self taught, but acquired reputation both as oil painter and miniaturist, and became one of the foundation members of the Royal Academy in 1768. Died in London in 1784.

III. 3. *Portrait of the Founder, Viscount Fitzwilliam* (unfinished). Half-length, seated on red arm-chair, turned to r., the face nearly full. The costume and attitude are nearly the same as in no. 2, except that the legs are not crossed. Background a red curtain and a column; to r. an opening shewing sky, trees and a building.

Card, 6 $\frac{3}{4}$ " by 5 $\frac{3}{4}$ ". Presented by Henry Smedley, M.A.

V. 457. *Portrait of General Lloyd.* Nearly half-length, seated, three-quarters full face, turned to r. He appears about 60 years old, is clean-shaven, wears a grey wig, white neckcloth and scarlet coat. The hands are crossed r. above l., and rest on a basket-hilted sword. Background to l. and centre, a wall, to r. sky.

Canvas, 2' 5" by 2' 0 $\frac{1}{2}$ ". Fitzwilliam.

General Lloyd was many years in the service of the Emperor of Russia, and an intimate friend of Viscount Fitzwilliam.

V. 459. *Copy of the picture of Titian said to represent Philip II. of Spain and the Princess d'Eboli.* [See TITIAN.]

Enamel, 5 $\frac{3}{4}$ " by 8". Fitzwilliam.

HORSLEY. JOHN CALLCOTT HORSLEY, R.A. British School : born 1817.

Painter of *genre* and subject pictures; was employed on the paintings in the House of Lords. First exhibited in the Royal Academy in 1837; was made A.R.A. in 1855, R.A. in 1866.

IV. 473. *Scene from Rob Roy; expulsion of Andrew Fairservice.* A panelled interior; on l. a door ajar through which is seen Andrew, in dark clothes, with a candle in his r. hand, protesting; the door is

being closed upon him by Osbaldistone in a pink coat, with silk stockings and red slippers. Behind and to l. of him, Miss Vernon with her hand in her father's arm, watching; she wears a lace mantilla and embroidered pink skirt; he is dressed in black and has a dark beard.

Signed lower r. corner

*Horsley
1852*

Panel, 11 $\frac{3}{4}$ " by 9". Ellison.

HOWARD. HENRY HOWARD, R.A. British School, 1769—1847.

Historical and portrait painter; was a pupil of the Royal Academy and afterwards (1791—4) studied in Italy; became A.R.A. in 1801, R.A. in 1808; professor of painting in 1833. He died at Oxford, 1847.

III. 2. *Portrait of the Founder, Viscount Fitzwilliam, at the age of sixty-four.* [By or after HOWARD.] Three-quarter length, seated in green arm-chair, turned to r., the legs crossed, face nearly full. Wears a red dressing-gown trimmed with fur, with dove-coloured lining; beneath it a pale-green waistcoat, open shirt-collar, and knee-breeches. His r. hand rests on arm of chair, l. on an open illuminated MS. on a table. Background, wall with two pilasters, a green curtain looped up over r. upper corner.

Panel, 1' 2 $\frac{3}{4}$ " by 1' 0".

Attributed in the catalogue of 1853 to Thos. Howes, who may have copied it from an original by Howard.

HUDSON. THOMAS HUDSON. British School, 1701—1779.

Born in Devonshire, pupil of Jonathan Richardson. Till eclipsed by his pupil Reynolds, he was the most fashionable portrait painter of his day. Died at Twickenham in 1779.

V. 465. *Portraits of John and Thomas Fitzwilliam, brothers of the Earl of Southampton, Lord High Admiral of England, who fell in battle against the Scots at Flodden Field.* (From a monument.) The figures lie on a sort of platform on the front of which is a long narrow label inscribed in Roman capitals :

IN DOYNG THEIR DVETIES AGAINST THE SCOTS AT
FLODDON FIELD VPON FRIDAY 9TH SEPTEM^B 1513.

The names are on a label fastened against the back wall; on the



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3



473

2 H.

I. is THOMAS FITZWILLIAM. His head is to l. thrown back, and he rests in a seated position against a pilaster. He is pale, with a slight black beard and moustache. He is bare-headed, but wears plate-armour with the Fitzwilliam arms on the breast. There is a lance in his heart and blood flows from the wound. Between his feet a helmet, a sword beneath his legs, beyond him a brown shield. On r. IHOAN FITZWILLIAM, young and beardless, in similar posture and dress, and also wounded with a lance; his legs crossed; beyond him plumed helmet and shield. The background is divided by a pilaster, with a white trefoil at the top on blue ground in gold border. Similar pilasters to r. and l.

Canvas, 2' 8" by 3' 8 $\frac{1}{2}$ ". Fitzwilliam.

IV. 503.** *Portrait of Viscount Fitzwilliam, father of the Founder.*

Canvas, 2' 5" by 2' 0". Presented by the Rev. H. B. George.

HUET. JEAN BAPTISTE HUET. French School, 1745—1811.

Animal painter; born in Paris, 1745; pupil of J. B. Leprince; made Academician in 1769, and exhibited till 1802. Died 1811, in Paris.

I. 319. *A Pastoral.* In centre of foreground under a small tree a young man and woman in gay costumes, the former kneeling, the latter seated; beside the woman a basket; a crook rests on her knee, another lies to l. In r. corner of foreground three sheep, in l. corner a fallen tree. In background r. trees, on l. distant view. Blue sky, pink on horizon to l.

Canvas, 7 $\frac{3}{4}$ " by 1' 4". Smith.

Formerly attributed to Boucher.

I. 324. *A Pastoral.* In foreground l. of centre a lady seated on the ground, turned to r. towards a young man reclining at her feet, who holds her r. hand and looks up at her; both are gaily dressed; in front of them lie bunches of grapes and other fruit on a cloth; to r. a white dog, sleeping. To l. of the figures, bushes and a sheep standing by the stump of a tree. In centre, trees, at a little distance; to r. of these, a building among trees enclosed by a wall. Sky to l. blue, on r. pale pinkish-yellow.

Canvas, 7 $\frac{3}{4}$ " by 1' 4". Smith.

Formerly attributed to Boucher.

HUYSMANS. CORNELIS HUYSMANS. Flemish School, 1648—1727.

Landscape painter; born at Antwerp in 1648, and became pupil of Kaspar de Witte; soon went to study in Brussels and stayed there till 1681. He then removed to Mechlin, but returned to Antwerp in 1702; in 1716 he went back to Mechlin and died there, June 1, 1727. He is said to have been a pupil (at Brussels) of Jacques d'Arthois, whom he in some respects recalls, and was one of the most distinguished landscape painters of his school.

I. 247. *Landscape with figures.* A road winds through the picture. In foreground r. are rocks and tall trees overhanging road; below them a woman in blue skirt and red bodice on a horse with man to r. and dog running to l.; all moving away. In middle distance to l. a clump of trees, on road to r. of them a waggon and figures; beyond, grass, then a wood, and in distance blue hills. Dark clouds in sky, with a bright patch on the edge of one.

Panel, 4 $\frac{1}{2}$ " by 6 $\frac{1}{4}$ ". Mesman.

JANSON. JACOBUS JANSON. Dutch School, 1729—1784.

Landscape and cattle painter; born in the East Indies, but worked at Leyden, to which he returned with his parents at an early age. He sometimes copied Paul Potter's works and etched a few plates after his own designs.

I. 235. *Cattle-piece.* Evening light; in foreground l. a willow and a hurdle; a path across the front. In centre l. a woman in brown bodice and red skirt, with white sleeves and cap, walks to l., carrying a pail. In centre a red and white cow with head to r. feeds, swinging her tail; to r. lie two sheep. In background r. a house among trees.

Signed on bar to l.

A cursive signature in black ink that reads "J. Janson" above the year "1779".

Canvas, 1' 0 $\frac{1}{2}$ " by 1' 3 $\frac{1}{2}$ ". Mesman.

I. 244. *Cattle-piece.* To r. of a foot-path a willow and beyond it an old white-bearded man stooping down, and a cow feeding; behind them in the distance, a cottage and trees. In the centre of foreground stands a red and white cow with head to r.; l. a cow and two sheep lying down. Behind them trees and a sky with purple clouds.



593**



465



253



Signed lower l. corner

J. Janssen
1779

Canvas, 1' 0 $\frac{1}{4}$ " by 1' 3 $\frac{1}{2}$ ". Mesman.

I. 253. *Cattle-piece.* To l. a willow, beyond it a river. In the centre a dun and white cow standing to l., a red and white one lying down to r.; behind her a dun cow feeding in the distance; behind them a bank with trees on it. Evening light, golden clouds on horizon to l. across the river.

Signed lower r. corner

J. Janssen f.

Panel, 1' 1 $\frac{1}{4}$ " by 1' 6". Mesman.

JANSSENS. ABRAHAM JANSSENS. Flemish School, 1575—1632. See FLEMISH SCHOOL.

JANSSENS. CORNELIS JANSSENS (VAN CEULEN). Dutch School, 1593—1664. See DUTCH SCHOOL.

JARDIN. KAREL DU JARDIN. Dutch School, 1622—1678.

Landscape and portrait painter and etcher. Born at Amsterdam in 1622, and was a pupil of Claes Berchem, and later influenced by Paul Potter. Went to Italy while still young and gained a high reputation there. From 1656 to 1659 he lived at the Hague, and then in Amsterdam; returned to Italy in 1675 and died at Venice, Nov. 20, 1678. Most of his pictures are landscapes more in the Italian than the Dutch manner, but usually with figures and cattle introduced, so that they become as much *genre* or animal pieces as landscape. These are highly prized and his portraits also have considerable merit. He occasionally painted religious pictures, and his etchings of landscapes are admired. Among his pupils were Jan Lingelbach and Willem Romeyn.

I. 362*. *Italians with dog.* In front of wall to l. four men, two seated, two standing, are watching a small black and white dog, which sits begging in front of them to r. The man in front, seated with his back to spectator, is wrapped in dark cloak and wears tall broad-brimmed hat; to his l. a man stands wrapped in grey cloak and

wearing similar hat; before him sits a man in drab waistcoat and breeches, with red cap and sleeves, white stockings; he holds something for the dog in his r. hand. A lad in drab behind him points to the dog. In distance to r. is seen the top of a white house. The sky is cloudy and the light dim.

Signed lower l. corner

Cdu jard...y

Copper, 8 $\frac{1}{2}$ " by 6 $\frac{1}{2}$ ". Mesman.

JONES. GEORGE JONES, R.A. British School, 1786—1869.

Historical painter; born in London, 1786; was a pupil of the Royal Academy and exhibited there in 1803. Was elected A.R.A. in 1822 and R.A. 1824. Died in London in 1869. He was one of Turner's executors. While young he served in the Militia at the occupation of Paris, and most of his pictures are battle-pieces.

The Museum Library contains thirty-three 4to. volumes of his studies and sketches, presented by his widow.

IV. 475. Edinburgh. In foreground an open space, a piper seated on l. with various groups of boys and girls to r. dancing. To r. a row of tall white houses retreating to l.; across square to l. a brown building, of which the lower story is an open arcade. Rising behind houses to r. of centre, the rock and castle. Purplish cloudy sky.

Canvas, 11" by 9 $\frac{1}{2}$ ". Presented by Mrs Jones.

IV. 486. Nuremberg. In foreground, market-place with groups of figures; l. a fountain with statue of the Virgin. In middle distance l. west end of a church with projecting porch and gable, and turret. Further off to r. tall white gabled houses. Heavy clouds in the sky.

Signed lower l. corner

GJ. Nuremberg

Millboard, 1' 0 $\frac{1}{2}$ " by 10". Presented by Mrs Jones.

JORDAENS. JACOB JORDAENS. Flemish School, 1593—1678.

Born at Antwerp, 1593; became a pupil of Adam van Noort, the teacher of Rubens, in 1607; in 1615 was made a master of the Painters' Guild, and married in 1616. He lived all his life in Antwerp, enjoying a high reputation, and died in 1678. He painted many pictures of scriptural and mythological subjects, but was most successful as a painter of *genre* and portraits, which were more congenial to his nature. Unlike Rubens he was uninfluenced by Italian art, but his works shew in the highest degree the characteristic merits of the native

Flemish School, of which he is one of the greatest masters. He rarely dated his works, and had a school of pupils whose works are not easily to be distinguished from his, as he retouched them with great skill.

I. 254. Girl's head. Head with shoulders and arms, the hands not seen. A child, with a fat face, three-quarters full, looking to r.; reddish hair. She wears a white cap and greenish-brown dress. The background is olive-green panelling.

Canvas, 1' 2 $\frac{1}{4}$ " by 10 $\frac{1}{2}$ ". Mesman.

KEIRINCKX. ALEXANDER KEIRINCKX (or KERRINCKX).
Flemish School, 1600—1652.

Landscape painter; born at Antwerp, Jan 23, 1600; became master of the Painters' Guild in 1619 and married in 1622. Some time after 1626 he migrated to Holland, and died in 1652 at Amsterdam. His earlier pictures are Flemish in style and recall those of the Brueghels, but he gradually developed an individual style, shewing more and more the influence of the Dutch School. The figures in many of his landscapes were painted by Poelenburg.

I. 504. Landscape with figures. A road winds towards the centre of the picture; on each side of it a tall tree; on lower ground beyond trees a wood. In foreground l. a man and woman talking; another man and woman come along road to r.; all of them dressed partly in blue. Distance hilly, ending in bright blue ridge. Cloudy sky with patches of blue.

Panel, 5" by 4". Mesman.

I. 510. River scene. A stream flowing to r. corner; low clay banks and trees on each side; r. a thatched house. In middle distance rustic bridge with a girl on it; blue sky with clouds.

Signed lower l. corner

AK

Panel, 7 $\frac{1}{4}$ " by 6 $\frac{3}{4}$ ". Mesman.

KESSEL. JOHAN VAN KESSEL. Flemish School, 1626—1679.

Still life and animal painter; son of the painter Jeroom van Kessel; born at Antwerp, Apr. 5, 1626 and died there in 1679. Most of his pictures are small, full of detail, carefully finished and lively in colour. He was a pupil of Simon de Vos and Jan Brueghel II.

I. 223. Butterflies and other insects. A sprig of apple blossom laid across the centre; about it sea-shells, butterflies, including red

admiral, common white, blue, etc., moths and other insects, and flowers. White ground.

Signed top to r.

I.V.KESSEL.FECIT.A°.1661.

Panel, $7\frac{1}{4}$ " by 11". Mesman.

I. 224. Butterflies and other insects. Similar to 223. Blue flowers of several kinds, moths, cuckoo moth, yellow underwing, etc., shells, a blue dragon-fly, butterflies, including common white, orange-tip and clouded yellow, and beetles. White ground.

Signed bottom to r.

I.V.KESSEL.FECIT.ANO.1661.

Panel, $7\frac{1}{4}$ " by 11". Mesman.

I. 298. Insects. On a white ground, butterflies, orange-tip, fritillary, etc., cockchafer, beetles and moths, and blue periwinkles.

Panel, $4\frac{3}{8}$ " by $5\frac{7}{8}$ ". Mesman.

I. 309. Insects. On white ground, at the top a tiger moth, below common white butterfly, burnet-moth, beetles, caterpillar, blue convolvulus, etc.

Panel, $4\frac{3}{8}$ " by $5\frac{7}{8}$ ". Mesman.

I. 312. Insects. On white ground, lesser celandine, tortoise-shell butterfly, wasp, cockchafer, locust, etc.

Panel, $4\frac{3}{8}$ " by $5\frac{7}{8}$ ". Mesman.

I. 506. Insects. On white ground, two yellow nasturtiums, beetles, humble-bee, moths, etc.

Panel, $3\frac{1}{4}$ " by $4\frac{3}{4}$ ". Mesman.

I. 508. Insects. On white ground, forget-me-nots, beetles, etc., hornet and butterflies, female orange-tip, fritillary.

Panel, $3\frac{1}{4}$ " by $4\frac{3}{4}$ ". Mesman.

KLOMP. AELBERT JANSZ KLOMP. Dutch School, 1618—1688.

Animal painter and imitator of Paul Potter; born at Amsterdam 1618 and died there in 1688. Nothing is known of his life, but there exist dated pictures from his hand of the years 1662, 1663 and 1688. Mention is sometimes made of an earlier A. Klomp, said to have worked 1602—1632, but the evidence for his existence is doubtful. See Bredius, *Nederlandse schilders*, Dec. 4, 1880.



224



362*



346





I. 348. *Cattle-piece.* In foreground r. a youth asleep with arms folded, leaning against a tree; wears grey broad-brimmed hat, red shirt, drab trousers and black stockings. At his feet a black and white sheep-dog, a black and white goat, sheep and lamb, all lying down; behind the dog a ram standing towards l. Behind these an open thatched shed, and trees. To l. broken ground with groups of sheep and goats feeding. Blue sky with clouds.

Signed lower r. corner

A klomp fe

Panel, 1' 6" by 2' 1". Mesman.

This picture and no. 349 are from the collection of General Sir James Craig, sold in 1813.

I. 349. *Cattle-piece.* In foreground l. rising ground crowned by trees in middle distance. On this in extreme l. a black and white goat lying to r.; r. of it and a little farther off three cattle, a dun and white cow standing to r. and two others lying down before it to r.; the farther of the two is white faced and turns the head round towards spectator. Between goat and cows, ram, ewe and lamb all lying down; beyond them a brown and white goat and two sheep grazing. To r. lower down, a pool with tall plants and camp-shedding on the near side; beyond, a green field with cattle grazing in distance; along the horizon trees and a farm. Sky pale with scattered dark clouds.

Signed lower r. corner

A klomp fm

Panel, 1' 6" by 2' 1". Mesman.

KNAPTON. FRANCIS KNAPTON. British School, 1698—1788.

Born in London, 1698; was a pupil of Jonathan Richardson. Was distinguished for his portraits in crayons and executed engravings after the works of the old masters. In 1765 was appointed painter to the Dilettanti Society, and afterwards keeper of the King's pictures. Died in 1788.

III. 22. *Portrait of a member of the Arnold family.* Half-length: a boy of about 16 with brown curled hair, seated to l., face

almost full. Wears a green coat and scarlet waistcoat with dark-green velvet collar, a white neckcloth and ruffled wristbands. Leans back with l. elbow on a table, holding a plan in both hands.

Canvas, 2' 5 $\frac{1}{2}$ " by 2' 0 $\frac{1}{2}$ ". Arnold.

V. 456. *Portrait of Henry, ninth Earl of Pembroke, when a boy.* Half-length, full face; curling brown hair, feminine features. Wears a blue satin coat slashed with white, a pink mantle across l. shoulder, white lace collar and cuffs; the r. arm extended, l. bent at elbow, the hand held in front of the body in an affected position. Background, dark-green curtain, a pilaster to r.

Canvas, 2' 8 $\frac{1}{4}$ " by 2' 3 $\frac{1}{4}$ ". Fitzwilliam.

KOBELL. JAN KOBELL. Dutch School, 1779—1814.

Landscape painter; son of the painter Hendrik Kobell; born at Delfshaven in 1779, was a pupil of W. R. van der Wall. In 1812 he obtained the gold medal at Paris, and died in 1814 at Amsterdam. In his landscapes, which are rare out of Holland, he took Paul Potter as his model.

I. 289. *Landscape, with a castle and ruined gateway.* In foreground a white cow and a sheep; on r. a wooded rock; in middle distance, centre, a castle with peaked roof rising among trees; L. shallow valley with rising ground on l. Blue sky with clouds.

Panel, 6 $\frac{3}{4}$ " by 7 $\frac{3}{4}$ ". Mesman.

I. 292. *Landscape, with sheep.* A flock of sheep comes out of archway between two buttresses in a long and ruinous wall which runs from l. foreground to r. distance. Inside is seen the shepherd outside the wall grow small trees. On r. trees and a distant spire.

Panel, 1' 2 $\frac{1}{2}$ " by 1' 4 $\frac{1}{4}$ ". Mesman.

LABRADOR. JUAN LABRADOR. Spanish School, 16th century.

The date of his birth is unknown: was a pupil of Morales and painter of fruit and flower pieces; died 1600, at Madrid.

I. 301. *Festoon of flowers.* Narcissi, daffodils, roses, hyacinths tulip, iris, etc., and a tortoise-shell butterfly; ground dark green.

Canvas, 1' 1 $\frac{3}{4}$ " by 1' 3". Mesman.

I. 307. *Flowers.* On dark ground a festoon of tulips, narcissus, daffodil, hyacinth, pink rose and white rose-buds, etc.

Canvas, 1' 1 $\frac{3}{4}$ " by 1' 3". Mesman.

In Mr Mesman's catalogue no. 301 is ascribed to D. Seglier, no. 307 to W. van Aelst.



22



307



490

152

LAER. PIETER VAN LAER (called BAMBOCCIO). Dutch School, 17th century.

Genre painter; born at Haarlem about 1590; lived in Rome from 1623 to 1639 and then returned to Haarlem; he was still alive in 1658. He was the first to paint pictures of Italian life in the style of Dutch *genre*, availing himself of the picturesqueness and colour of Italian costume and scenery, but treating them in the Dutch manner. He also executed etchings.

I. 421. *Classical ruins with figures.* On the l. a slender pyramid with a peasant in front of it; on r. a massive ruin with an arch; in front of this three peasants, two standing and one sleeping. Seen between the two a distant tower on a wooded hill; a cloud-bank above it; the rest of the sky is clear.

Canvas, 1' 6 $\frac{3}{4}$ " by 2' 0 $\frac{1}{2}$ ". Mesman.

I. 429. *Bandit's cave.* On each side high rocks. In foreground a man lying, his head to r., half-naked; a man in a cuirass stands over him and staunches a wound. To r. clothes, a cuirass, etc., strewn on the ground; a man leans against the rocks; beyond, a horse and a man holding it. Cloudy sky.

Canvas, 1' 6 $\frac{3}{4}$ " by 2' 0 $\frac{1}{2}$ ". Mesman.

See also DUTCH SCHOOL..

LAIRESSE. GERARD DE LAIRESSE. Dutch School, 1641—1711.

Born at Liège in 1641; pupil of his father Reinier and of Berth. Flémalle; then after travelling in the Netherlands and in the Rhineland, settled in Amsterdam, where he was buried, July 21, 1711. Most of his pictures are mythological compositions painted in the French taste of the period. He appears to have been influenced by the works of Poussin, but his later pictures shew Dutch influence too. His style was academic and was admired by his contemporaries and his works were spread by engravings. He also at times painted religious subjects and executed wall-paintings.

I. 420. *Circe.* She steps forward looking to l. with r. arm slightly extended; she is clothed in white and pink, with bare legs and arms. On the left and in the background a large tree trunk and some sparse bushes.

Panel, 8 $\frac{1}{2}$ " by 11 $\frac{1}{2}$ ". Mesman.

LANCE. GEORGE LANCE. British School, 1802—1864.

Still life painter; born in 1802; was a pupil of Haydon and then of the Royal Academy. He exhibited there from 1828 to 1862. Flowers and fruit were his favourite subjects, and these he painted best, but he occasionally painted subject pictures as well. Died in 1864, at Birkenhead.

IV. 490. *Fruit-piece.* Black grapes, a basket with peaches and currants, a greengage, etc., on a wooden table.

Canvas, 10 $\frac{1}{2}$ " by 1' 1 $\frac{1}{2}$ ". Ellison.

LAURI. FILIPPO LAURI. Italian School, 1623—1694.

Mythological and religious painter: son of the painter Baltassare Lauri, born at Rome, 1623. Was a pupil of his brother Francesco Lauri and afterwards of Angelo Caroselli. His pictures met with applause and were suited to the taste of the time and have been frequently engraved; his smaller pieces, especially of mythological subjects, were more successful than his large altar-pieces. He sometimes painted the figures in the landscapes of Claude. Died at Rome in 1694.

II. 218. *The Agony in the Garden.* L. on a cloud with light breaking above kneels an angel, turned to r., clothed in white with a pink mantle, holding up a chalice. Our Lord kneels on slightly raised ground, facing l., clad in a pink tunic and blue mantle. His r. arm is extended, the l. hangs by his side. On the cloud above him cherubs' heads are seen; on the r. the Apostles lie sleeping.

Canvas, 8" by 10 $\frac{3}{4}$ ". Fitzwilliam.

LAWRENCE. SIR THOMAS LAWRENCE, P.R.A. British School, 1769—1830.

Portrait painter; born at Bristol in 1769. He received little instruction, but early made himself a skilful portraitist, especially in pastels, by making portraits of the guests of his father, who was an inn-keeper. He came to London in 1787 and received encouragement and advice from Sir Joshua Reynolds. He very soon became the most popular portrait painter of his time. In 1792 he was made painter in ordinary to the King, and to the Dilettanti Society. In 1794 he was made an Academician. In 1815 he was knighted and in 1818 went abroad by order of the Prince Regent to paint portraits of the members of the Congress at Aix-la-Chapelle. Thence he went on to Vienna and Rome and painted portraits of the principal personages of the time, which are now at Windsor. In 1820 he was elected P.R.A. and continued painting with honour till his death in 1830. Besides portraits he occasionally painted subject pictures, such as the *Hamlet* in the National Gallery, but in these he was less successful. In his life he was highly honoured and admired not only in England but abroad, but his portraits, though fine, do not bear comparison with those of his predecessors. The great demand for portraits often forced him to hasty methods, but he retained his skill to the end, and some of his best works belong to the last year of his life. His manner was formed early and changed little during life.

III. 27. *Portrait of Samuel Woodburn.* Three-quarter length, facing l., seated on red velvet chair. Clean-shaven, with dark hair; wears brown coat and light trousers. Left arm and hand with fingers gathered up rest on arm of chair; r. hand holds a print or drawing. Red curtains to r. and l.



27



460*



339



Panel, 3' 7" by 2' 8 $\frac{1}{2}$ ". Presented by Miss Woodburn.

Samuel Woodburn was a picture-dealer who bought largely for Viscount Fitzwilliam and presented to the Museum a copy of Henry VIII.'s *Assertio Septem Sacramentorum*, containing the King's signature and probably the very copy which he sent to the Pope, and for which he received the title of "Defensor Fidei."

LEAR. EDWARD LEAR. British School, 1812—1888.

Born in 1812 near Knowsley in Lancashire. He was trained as a zoological draughtsman and in 1836 exhibited "Study of Dead Birds" in London, whither he came in 1835. He was frequently employed for illustrations of such subjects, but after a time began to practise landscape-painting, and being compelled by his health to travel, painted and published many views of scenes in different parts of Europe. He died at San Remo, Jan. 29, 1888. Never very popular as a painter, he had many friends, and is remembered as the author of the *Book of Nonsense*.

V. 460*. *View of the Temple of Apollo at Bassae in Arcadia.* From beneath a huge fig-tree looking S.W. Foreground r. a rocky spur, with trees, and to l. of it a steep dark wooded gully which turns to r. and cuts off the foreground from the rest; beyond this in middle distance to l. of centre the temple, and beyond it in the Arcadian mountains, Taygetus and Ithome; the sea very blue. To l. of temple a clump of trees, to r. a ridge of rock; on the far edge of the gully, black goats, by a tall slender tree. In foreground r. a tortoise.

Signed to r.

ed
1854-5

Canvas, 4' 8" by 7' 7". Presented by friends of the painter.

LE BRUN. CHARLES LE BRUN. French School, 1619—1690.

Born at Paris, Feb. 24, 1619. He was assisted by the Chancellor Séguier, who sent him as a pupil first to Simon Vouet and afterwards in 1642 to Rome. Here he remained four years, strongly influenced by N. Poussin, and keenly studying the remains of antiquity. Returned to Paris in 1646 and took part in the founding of the Academy in 1648, of which he became Director in 1683 after holding various subordinate offices. In 1662 he was made painter to the King. His chief patron was Colbert, and when he was succeeded by Louvois, Le Brun retired. Died at Paris, Feb. 12, 1690. He was a versatile and prolific artist, and besides paintings of various kinds produced innumerable designs for statues, furniture, and decoration of all kinds, and had a wide influence on the art of his country. But his most famous achievements were large wall paintings of historical and mythological subjects with which he decorated various palaces, including parts of the Louvre and Versailles. These are finely decorative, and, like all his work, abound in vivacity, motion, and colour, and shew a mastery of drawing; they are a highly characteristic expression of the age of Louis XIV. It is therefore not surprising that his easel pictures, especially of religious subjects, are less successful. He was Director of the Gobelin Tapestry manufacture, and made many designs for it.

I. 339. *Holy Family.* A court with building on l.; to l. the Virgin, seated beyond a small square table, dressed in pink, with blue mantle and brown head-dress; on the table are parchments. Christ, leaning against the Virgin's knee, on r., holds a parchment and looks up at her. Further off to r. Joseph, in pink, leans on a low wall, looking at them. Foreground r. a basket with linen lying over it. Background, a wall and trees; blue sky.

Panel, 1' 9 $\frac{3}{4}$ " by 1' 4 $\frac{1}{2}$ ". Mesman.

LEGROS. ALPHONSE LEGROS. French School.

Historical, *genre* and portrait painter; born 1837. Pupil of Lecoq de Boisbaudran; exhibited at the Salon of 1857. Came to England in 1863; became professor of etching at South Kensington, and in 1876 Slade professor at University College, London.

III. 11. *The coming storm.* Foreground a square pool of which three sides are partly visible; on the bank beyond to r. of the picture are two oaks, one with withered leaves and broken at the top; l. a low bank over which is seen an open country with threatening leaden sky and gleams of light on the horizon.

Signed below on r.

Canvas, 4' 10" by 3' 7". Presented by the painter.

LEWIS. JOHN FREDERICK LEWIS, R.A. British School, 1805—1876.

Son of the engraver Frederick Christian Lewis, born in London in 1805. His father was his first instructor. First exhibited in the Academy in 1821; in 1827 became Associate of the old Water Colour Society. In 1832—4 he was in Spain and in 1843—51 in Egypt and the East. These visits furnished him with most of his subjects, which were scenes of Spanish and Oriental life. In 1855 became President of the Society of Painters in Water-Colours, in 1859 A.R.A. and in 1865 R.A. Died in 1876. He painted both in oil and water-colour; but most of his oil-paintings belong to his later life.

IV. 468. *A Sheikh.* Three-quarter length, turned to r., face three-quarters full, the eyes looking to l.; he holds a gun horizontally over r. shoulder by the muzzle. Wears a red and yellow belt with a knife in it, a dark turban, a red and yellow head-cloth, a striped undergarment and white cloak. Background sand, low rocks, blue sky.

Signed lower r. corner

*J. F. Lewis.
1856.*

Panel, 1' 4 $\frac{3}{4}$ " by 11 $\frac{1}{2}$ ". Ellison.

LEYDEN. LUCAS HUYGENSZ VAN LEYDEN. Dutch School, 1494—1533.

Born at Leyden in 1494, son of the painter Huig Jacobsz. Was a pupil of Cornelis Engelbrechtsen, and a precocious genius. One of his engravings is dated 1508; he married in 1515, visited Antwerp in 1521 and there met and became a friend of Dürer; in 1527 travelled through the Netherlands. Died at Leyden in 1533. He painted both in oil and tempera, but his best and most characteristic works were copper engravings, which won him a reputation throughout Europe. In the course of his life his style changed considerably; in his early years it had much of the grotesqueness of mediaeval art, with elongated figures and fantastic postures, though it was always expressive in the gestures. Later on he became more realistic and treated his subjects more in the spirit of *genre*; the drawing of the figures is larger and more correct, and the characterization is still vigorous. His drawing sometimes has an ease and grace which were denied to Dürer, but he falls short of him in depth of expression and understanding of form.

I. 271. *St Matthew and St Luke**. In r. panel St Matthew seated to l. at a desk, his back partly towards the spectator. He is

* These two pictures (271 and 272) are painted from four engravings by Lucas van Leyden, described by Bartsch, *Le Peintre Graveur*, vol. VII. pp. 390—1, probably by some minor painter of the time.

grey-headed and beardless, wearing a pale blue mantle over one of dark blue, which is seen in sleeve of l. forearm. A book is open on the desk and he holds a pen (?) between forefinger and thumb of each hand. Beyond, looking towards him and leaning on a wall which hides his body below the waist, his angel, full face, with long yellow hair, in a white robe. A brown curtain looped above his head. In l. panel St Luke stands facing to r. writing at a desk, in a round hole at the side of which are seen papers. He is beardless and wears a white robe with a cape, and a dark grey cap. Behind the desk the ox's head is dimly seen, above it on a shelf three glass vessels. Rolled up above is a drab curtain.

Panels, 6" by 3 $\frac{7}{8}$ ", arched at top. Mesman.

I. 272. *St John and St Mark.** In r. panel St Mark facing to l. seated writing at a table, with quill in r. and ink-horn in l. hand. He wears a grey robe with long sleeves, and a grey turban with a strip hanging down in front. He is beardless and wears spectacles. On the table before him a book standing upright and a skull in front of it. Behind the table is seen his lion's head. Looped up in the arch above his head is a greenish curtain. In l. panel St John, sitting facing spectator, behind a table, with a pen in his hand and a paper and writing materials before him. He is beardless, with long brown hair, and wears loose reddish mantle; under this on his r. forearm is seen the sleeve of a green undergarment. On table to r. lilies in a pot, above them a scroll, and the eagle behind St John's shoulder. A drab curtain looped up over his head.

Panels, 6" by 3 $\frac{7}{8}$ ", arched at top. Mesman.

I. 275. *Young man holding a skull.* Half-length, face three-quarters full, head inclined to r. A very young man with thick yellow ringlets; wears a black cap with red and white ostrich feathers trailing on r., a black cloak over a slate-coloured doublet slashed with white, low in front, with an embroidered shirt below it. His l. hand held before his body supports a skull, half buried in the folds of his cloak, to which he points with the r. Background pale green.

Panel, 6 $\frac{1}{4}$ " by 4 $\frac{7}{8}$ ". Mesman.

* This picture appears to be a copy of L. van Leyden by a German artist under Dürer's influence.

LIEVENS. JAN ANDRIES LIEVENS (or LIVENS). Dutch School.

Born at Antwerp, 1644; married at Amsterdam, 1668 (proclamation of banns, April 27), to Anna Brogh: inscribed painter of Amsterdam, Dec. 13, 1668. Worked at Amsterdam. Place and date of death uncertain. Was son of Jan Lievens and of his first wife the daughter of Colijns de Nole, sculptor of Antwerp.

III. 28. *Portrait of the father of Sir Matthew Decker, on horseback, with a view of Haarlem in the background.* On horseback, facing l. The horse is bay, with both hind feet white; the rider has his face turned towards the spectator, the r. hand raised with a riding-whip pointing upwards. He has long brown curls and wears a black hat, full-skirted dark brown coat, yellow breeches and large jack-boots with wide tops, and spurs. In the background, a view of Haarlem. Cloudy sky.

Signed at bottom to l.

A handwritten signature in black ink, appearing to read "JAN LIEVENS · A.D. 1671". The signature is fluid and cursive, with "JAN" and "LIEVENS" being more distinct, while "A.D." and the year "1671" follow in a smaller script.

Canvas, 4' 5 $\frac{1}{4}$ " by 4' 3". Fitzwilliam.

Sir Matthew Decker, born at Amsterdam in 1679, was the son of Dirk Decker of that city, who was the descendant of a Flemish merchant family, though his father Cornelius was of Haarlem. He settled in London in 1702 and was knighted by George I. in 1716; died 1749. He was the father of Catherine Lady Fitzwilliam, who married Richard, 6th Viscount Fitzwilliam, in 1744.

LINGELBACH. JOHANNES LINGELBACH. Dutch School
1623—1674.

Born at Frankfort a. M. in 1623; from his style he has been supposed a pupil of Wouwerman, whose works he often recalls. In 1637 he went to Amsterdam and then in 1642—44 he visited France, and from 1644 to 1650 was in Italy; after which he settled in Amsterdam and died there in Nov. 1674. His early pictures closely resemble Wouwerman's, and are *genre* scenes, usually in the open air and with landscape. Then he painted *genre* subjects taken from Italian life, resembling those of P. van Laer, while most of his later pictures are views of sea-ports and sea-fights. These are more brilliant in colour and also harder than the earlier. His landscapes are enlivened by abundance of architecture, figures and animals, and he was often employed by landscape painters such as Wouwerman to paint their figures.

III. 38. [With WYNANTS.] *Landscape, with figures.* See WYNANTS.

III. 49. [With HOBBEMA.] *Wooded landscape, with hawking party.* See HOBBEMA.

LINT. HENDRIK VAN LINT. Flemish School. Born 1684.

Landscape painter; son of Pieter van Lint, born at Antwerp, Jan. 26, 1684, where he was a pupil of Pieter van Bredael. Afterwards he worked in Rome, where he had the nickname "Studio." The subjects of his landscapes are usually taken from the neighbourhood of Rome, and he imitated the manner of Claude. The date of his death is unknown.

I. 245. *Lake with boats and fishermen.* Foreground r. the shore of a lake or narrow bay which runs down to r. corner with tall trees and broken ground. On the shore sit two fishermen with rods, one of them in red. In the r. corner stands a man with his back turned, wearing a blue cloak and white cap. On the lake are sailing-craft and on the far shore to r. hills and a church with a dome. In the centre the lake extends to the horizon.

Signed on back of canvas

Enrico Van Lint deo studio F^t
1756

Canvas, 8 $\frac{1}{2}$ " by 5 $\frac{1}{2}$ ". Mesman.

I. 246. *Landscape, with figures and cattle.* In foreground a road winding along r. bank of a river; a man drives two cows past a group of men and women and a dog under some tall trees near the r. corner. An Italian peasant woman on a donkey rides a little farther on to r. In middle distance the stream curls to l., round a steep green headland. Beyond it a rising shore with a castle and tall blue mountains behind.

Signed on back of canvas

Enrico Van Lint deo studio F^t
Roma 1756

Canvas, 8 $\frac{1}{2}$ " by 5 $\frac{1}{2}$ ". Mesman.



245



559



407

IV. 493. *Mistra.* Foreground steep, bare rocks with a waterfall tumbling from the top; on r. a seated peasant and goat. Middle distance, the town clustering on a hill, with the castle beyond it on a much higher conical hill. Behind, in the distance, mountains; blue sky.

Signed lower r. corner

WINTON

Canvas, 3' 8 $\frac{1}{4}$ " by 3' 5 $\frac{1}{4}$ ". Ellison.

IV. 494. *Taormina, with Mt Etna.* View from a point just above the Greek theatre. On l. the sea. In the foreground r. peasants and sheep. The sky is pale-blue with white clouds on horizon.

Signed lower r. corner

Winton 1848
Etna & Taormina

Canvas, 3' 5 $\frac{1}{2}$ " by 6' 5 $\frac{1}{2}$ ". Ellison.

Painted for Mrs Ellison.

LIPPI. FRA FILIPPO LIPPI. Florentine School, 15th century.

Born soon after 1400; being left an orphan he was admitted into the Carmelite monastery at Florence. He soon shewed a taste for painting, and was allowed to travel in order to practise it. Though he was successful, and received many commissions from the Medici at Florence, and elsewhere, he appears often to have been in straits for money. He died on Oct. 9, 1469 at Spoleto. He was a follower, and may have been a pupil of Masaccio, and was one of the foremost in developing the freer style of art which he had introduced, and himself exercised a great influence on the later painters of the century, Botticelli, Filippino and others. Among his frescoes the most famous are those in the cathedrals of Prato and Spoleto, but his easel pictures, which are numerous, are more characteristic and more pleasing. Perhaps their greatest charm is the naïveté and grace of the separate figures, each of which has all the life of a portrait, often without much relation to rest of the picture.

V. 559. *Triptych: Madonna and Angels with figures of the Donor and Saints.* [School of LIPPI.] In central panel the Madonna seated, almost facing the spectator; she wears a dark-green mantle with gold

border, part of which is drawn over her head, over a white hood of fine stuff; it opens in front and shews a scarlet robe, and the r. hand, which rests on her lap. To r. the youthful Christ, in a white sleeved tunic, leans against her l. knee, partly enveloped in His mother's mantle. His r. hand is raised in benediction, His l. rests on the head of the donor, who kneels on r. facing Him, wearing scarlet coat, mantle and cap; on the long sleeve of his mantle is embroidered a lynx bearing a scroll with the words "Penses Diem." Behind the Madonna on each side two youthful angels in white; only the face of the inner one appearing over her shoulder on each side. In background three half columns against a painted wall. All the figures in this and the other panels have halos.

In side panel r. a youthful saint, facing r. He wears tight-fitting black garment embroidered with gold; a pink cloak with gold border over it, open on his l. side. In his l. hand holds a red shaft with a pennon bearing a red cross on white. Short yellow hair.

In panel l. St John Baptist stands to r., head turned to l.; in l. hand a red shaft surmounted by a small cross, in r. a scroll with words "Ecce Agnus" (in Gothic letters). Wears pink mantle, which opens on r. shoulder and shews coat of hair reaching to elbow. Rough, yellow hair and beard.

Panel, 1' 4 $\frac{1}{2}$ " by 10 $\frac{1}{2}$ ". Wings, 1' 4 $\frac{1}{2}$ " by 4 $\frac{3}{4}$ ". C. Butler.

LISSE. DIRCK VAN DER LISSE. Dutch School. Died 1669.

Pastoral and mythological painter. Place and date of birth unknown. Lived and worked at the Hague, where he entered Guild of St Luke, 1644, took part in 1656 in the establishment of the new guild ("Camera-pictura"), and was elected burgomaster 1660. Painted "Arcadian" landscapes with mythological figures in close and skilful imitation of Poelenburg, of whom he was no doubt the personal disciple, and a number of whose works he possessed. Buried at the Hague, Jan. 31, 1669. He was formerly miscalled Jan van der Lis and confused with Jan Lys: cf. A. Bredius, *Kunstbode*, III. (1881), p. 197.

I. 407. Landscape, with Diana and Actaeon. In foreground r. a rocky pool with a hill rising on l., crowned by trees; on the bank to l. of pool three nymphs seated, one with red, the others with blue drapery about the loins; the foremost is helping Diana to climb out of the pool. To r. of pool, on lower ground, Actaeon in a short tunic, his left arm raised, his r. holding a spear, runs forward with hounds beside him. Farther off on l. are low green hills, which fall away to r., disclosing a green open valley with low hills in the distance. Dim, purplish clouds in the sky and evening light.

Signed towards lower l. corner



Panel, 9 $\frac{1}{2}$ " by 1' 2". Fitzwilliam.

LONSDALE. JAMES LONSDALE. British School, 1777—1839.

Portrait painter; born in Lancashire in 1777, but early came to London and settled there. Studied under Romney and in the Royal Academy; exhibited there and with the Society of British Artists, of which he was one of the founders. He was not one of the most fashionable portrait painters, but he painted some of the greatest men of his time, and had a power of depicting character. Some of his works are in the National Portrait Gallery. Died 1839.

III. 25. *Portrait of the Rev. Dr Parr.* Half-length, seated to r., the head turned and looking out of the picture, the arms folded, and part of the l. hand alone visible. Clean-shaven and ruddy, with a white wig. Wears a black coat buttoned at throat, only a small scrap of linen visible at neck and wrist.

Canvas, 2' 5 $\frac{1}{2}$ " by 2' 0 $\frac{1}{4}$ ". Presented by the Right Rev. Dr Maltby.

Engraved by W. Skelton.

LORENZETTI. AMBRUOGIO LORENZETTI. Sienese School.

Religious painter: younger brother of Pietro (called by Vasari Pietro Laurati). The date of his birth is unknown. He was working in 1321 but was probably born much earlier; died in 1348. Most of his works were frescoes in churches of Siena and Cortona, of which very little remains. Three great frescoes in the Palazzo Pubblico of Siena (executed in 1337–9) are still preserved, and represent the "Blessings of Peace," and of "Justice," and the "Evils of Tyranny." In 1340 he painted an altar-piece for the cathedral of Siena. Other easel pictures of his exist in Siena and Florence. He often worked in conjunction with his brother Pietro. His frescoes were greatly praised by Ghiberti, who saw them in their prime.

V. 562. [Attributed to LORENZETTI.] *Head of Our Lord.* Much injured; the colour has almost entirely gone. The head is half full face, turned to l. and slightly inclined. The eyes are closed, the lips parted. There are traces of thin hair on chin and upper lip. The hair was long and fair; inside the nimbus is a cross, the space between its arms is filled with incised lines. The colour of the mantle was probably purple. Blue ground.

Fresco, 1' 0 $\frac{1}{2}$ " by 1' 0 $\frac{1}{4}$ ". Purchased.

This head formed part of a fresco in a church near Perugia.



25



562



370



130



131

($\frac{M_0}{\rho}$)

MAAS. DIRCK MAAS. Dutch School, 1656—1717.

Painter of hunting and battle scenes: born at Haarlem in 1656 and died there in 1717. Was a pupil of Hendrik Mommer, but his works shew at least as much the influence of Wouwerman. He was particularly celebrated for his skill in painting horses. He spent some time in England.

I. 369. *Stag hunt.* Foreground r. a stag with five hounds close on him, runs to a pool: l. three horsemen, in three-cornered hats, full-bottomed wigs and jack-boots, one with a horn, gallop to l. Farther away on l. one has fallen and two come up from the distance. In background r. a glade opening on a house, with horsemen galloping forward; behind house high ground rising to wooded hill. On l. distant blue mountains. Sky blue with small clouds.

Signed lower l. corner

D. Maas

Canvas, 1' 0 $\frac{1}{2}$ " by 1' 3 $\frac{1}{2}$ ". Mesman.

I. 370. *Landscape, with horsemen.* In foreground r. a man in a three-cornered hat, long dark wig, red coat and jack-boots, stands facing l. resting the end of a long whip on the ground; directs the movements of four horsemen, one of whom, on a grey, is behind him riding to r., about a stone pillar; further back a servant holds his horse. Along the l. runs a high wall with two statues (a Sphinx and a Hercules) before it. Behind it are high cypresses. Further off a heavy coach approaching and other horsemen. R. open country and distant hills; cloudy sky.

Signed lower r. corner

D: Maas

Canvas, 1' 3 $\frac{1}{2}$ " by 1' 6 $\frac{1}{2}$ ". Fitzwilliam.

I. 371. *Landscape, with horsemen.* Similar to 370. Here the wall (and part of a palace) are on the r. A man in blue with a whip, standing on r. full face, is the riding master; the man in red is mounted. A dog in foreground. There are three horsemen near, and one led horse behind to r. Open country on l.

Signed lower l. corner

Canvas, 1' 3½" by 1' 6½". Fitzwilliam.

MANZUOLI. TOMMASO D' ANTONIO MANZUOLI (called MASO DA SAN FRIANO). Florentine School, 1536—1575.

Religious painter: born at San Friano in 1536, pupil of Pierfrancesco di Jacopo and then of Carlo da Loro. Died in 1575.

IV. 496. *The Salutation.* In foreground l. a nude youthful beggar lying on a greenish drapery with a drinking vessel and a stick beside him, reclines against a step running across the picture. His head is turned towards the group on l., his l. hand raised. Behind and above him on l. a plain column, to r. of which on a raised step kneels St Elizabeth, with a white scarf over head and shoulders, a yellow robe, with green sleeves of dress shewing below the elbow. She holds her l. hand on her breast and gives her r. to the Virgin who stoops towards her from r., clad in pink robe and green mantle, her r. hand in that of St Elizabeth, her l. supporting mantle. On the step beside her lie roses and a white flower. Beside her, half hidden, stand three maidens; the nearest supporting a basket of clothes on her head, the farthest holding a child. Behind Elizabeth on l. in front of column, St Zacharias, with hands raised, in red robe, looking towards the Virgin. Above them three boy angels holding wreaths of flowers. In background, centre, an arch, with four figures in it, opening a view on hills and a sunset sky.

Signed on end of barrel under leg of beggar

Panel, 12' 11" by 8' 1", arched at top. Presented by H. Hope, Esq.

MARATTI. CARLO MARATTI (or MARATTA). Roman School,
1625—1713.

Born at Camurano near Ancona on May 13, 1625, a pupil of Andrea Sacchi and one of the chief representatives of the later Roman school. His works are based on careful study of the earlier masters, and the Carracci, of whose works he made many excellent copies. He was the most admired artist of his day, and his works are skilful and correct, and often pleasing, though essentially imitative. He usually painted religious subjects, but sometimes attempted portraits and mythological subjects. He was also a skilful etcher. Died on Dec. 15, 1713.

III. 130. *The Transfiguration.* In front the three Apostles, on r. St Peter falling backwards. Behind on l. Elias in blue robe, with yellow cloak, kneeling on a cloud with clasped hands, facing to r. In the centre, Christ in white garments hovering in air with outstretched arms. On r. Moses clad in white and pink seated on a cloud with the Tables of the Law, looking to l.

Canvas, 3' 2" by 2' 3 $\frac{1}{4}$ ". Mesman.

III. 131. *Virgin and Child.* The Virgin seated facing the spectator in blue-green mantle over red dress, an open book on her lap, her l. hand supporting the book, her r. behind the Child who leans against her, looking up, his hands on the book. R. a building with columns, St Joseph in front of it. On l. sky; dusk.

Canvas, 3' 2 $\frac{1}{4}$ " by 2' 4 $\frac{1}{2}$ ". Mesman.

MARIESCHI. MICHELE MARIESCHI. Italian School, 18th century.

A Venetian painter of architectural views. He lived in Germany for many years, but returned to Venice, of which he painted many views, and died in 1743. He was also an etcher.

II. 182. *View on the Grand Canal, Venice.* A view straight up the canal; the Church of St George is the third building on l. In the foreground gondolas.

Canvas, 1' 11 $\frac{3}{4}$ " by 3' 1 $\frac{3}{4}$ ". VanSittart.

II. 185. *View looking towards Venice from the lagoon.* In foreground boats. In centre and r. of background a red fort with square towers; to l. of it woods.

Canvas, 1' 0" by 1' 8". Smith.

II. 189. *View of Venice from the lagoon.* There are boats in the foreground and the city occupies the background. Very blue sky.

Canvas, 1' 0" by 1' 8". Smith.

II. 190. *View on the Grand Canal, Venice.* We are looking straight along the r. bank of the Grand Canal. On it three ladies with wide skirts and three-cornered hats have just landed from a gondola and are welcomed by a gentleman in full-bottomed wig, scarlet coat and white stockings. They stand by a low red building.

Canvas, 2' 0" by 3' 2". VanSittart.

MARSEUS. OTTO MARSEUS (or MARCELLIS) VAN SCHRIECK. Dutch School, 1619—1678.

Born at Nymwegen in 1619 or 1620. He spent some time in Paris and then in Italy and England, but without giving up his home in Amsterdam where he was buried June 22, 1678*. He painted exclusively groups of plants and flowers with insects, reptiles and other small creatures among them. These were copied from life and he kept a small museum of such things at his house; his work is faithful and minute, though somewhat hard.

I. 303. *Flowers, insects and reptiles.* In foreground a lizard and a snake at the roots of a rose-bush bearing a large pink rose, and with carnations appearing among the boughs. Butterflies and moths (including a Camberwell beauty, a swallow-tail, a painted lady, etc.) hover about the bush. Ground dark.

Signed lower r. corner

otto.marcellis van
schrieck
1673
8-22.

Canvas, 2' 3½" by 1' 8½". Mesman.

MARTINI. SIMONE MARTINI. Sienese School, 1284—1344.

Religious painter: born 1284. He is wrongly called by Vasari Simone Memmi, and made a pupil of Giotto, whereas he belongs to the Sienese school. He enjoyed a high reputation and is praised by Petrarch, whose portrait, and that of Laura, he painted. Was

* See A. V. de Vries, *Oud Holland*, 1883, pp. 166–8; and Schlie, *Schwerin Catalogue* for 1882, p. 366.



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99



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303

200

employed on altar-pieces and frescoes in many parts of Italy, Pisa, Assisi, Florence, etc., and in 1339 went to Avignon to decorate the papal chapel. Here he met Petrarch and died in 1344. His greatest work is the large fresco in the Palazzo Pubblico of Siena representing the Madonna enthroned with saints and angels. This picture bears the date 1315. Simone was ranked by his contemporaries next to Giotto, and was one of the great masters of the Sienese school; his works (while retaining many traces of Byzantine forms and technique) shew the refinement and finish and especially the minute and expressive treatment of the heads which are characteristic of the school.

V. 552. St Michael between St Augustine and St Ambrose.
 [School of MARTINI.] In central panel St Michael in close-fitting pale green tunic with a deep embroidered border, a brown cloak falling over l. shoulder and wrapped round below the breast; holds a sword upright in r. hand, which is pressed against his body; between finger and thumb of l. a pair of scales, in one cup of which is a small figure in white in attitude of prayer. St Michael has curling yellow hair, with tresses falling on to the shoulders, and folded wings curving to the front. He and the other figures are half-length.

In r. panel St Augustine full-face in an embroidered cope over a dark blue cowl, a crozier in r. hand, a red book in l.; he has a short grey beard and wears a mitre; on his hands are embroidered gloves.

In l. panel St Ambrose in a red chasuble over an amice; like St Augustine he holds crozier and book and wears similar gloves, and mitre; the book however is black. He has a short brown beard and his head is inclined a little to r. All the figures are on a gold ground and have ornamented halos.

In each of the three triangles above is the half-length figure of an angel. All are fair-haired and seen full face, but differ in the colours of their dress. The figure on l. wears bright pink cloak over embroidered white robe; his wings are white; the next wears pale pink cloak over dark blue robe, and has pink wings; the third, on r., has white wings and his robe and cloak are both pale green.

Altar-piece on wood, six panels, the three lower are arched at top, each 1' 11 $\frac{1}{4}$ " by 1' 2", the upper triangular 1' 1" high by 1' 0" at base. C. Butler.

MARTINO. MARTINO DI BARTOLOMEO DI BIAGIO. Sienese School.

Religious painter: the date of his birth unknown; but his father was a goldsmith of Siena and his name is on the roll of the Painters' Guild of 1389. His earliest known works are at Pisa and are dated 1396 and 1403, but in 1405 he was again painting in Siena, where he held various offices between 1410 and 1428; probably died in 1433.

V. 553. *The Annunciation.* In r. panel the Virgin on a wooden seat, her head slightly bowed, her r. hand on her breast, her l. resting on her lap. She wears a dark blue mantle, thrown open in front and shewing a pink robe beneath, and drawn up behind the head which is enveloped by a white veil. Her hair is yellow.

In left panel the angel Gabriel, kneeling on his right knee, the r. hand raised with two fingers extended, holding a palm-branch in l. He is clothed in a pink mantle over a pale greenish sleeved tunic; has yellow hair and wings of bright pink and dark blue. Gold ground; both figures have a nimbus.

(Inscribed below are the first words of the Ave Maria.)

Two panels, each 1' 2 $\frac{1}{2}$ " by 9 $\frac{1}{2}$ ", arched at top. C. Butler.

MASTER OF THE BRUSSELS "ASSUMPTION." Flemish School.

An unknown painter to whom are attributed several pictures in foreign galleries, especially an "Assumption of the Virgin" in the Brussels Gallery. From the style of his work he is supposed to have been influenced by Dirk Bouts of Haarlem (d. 1475) and perhaps a pupil of Hugo van der Goes, a pupil of Jan van Eyck who died in 1482.

III. 99. *The Transfiguration.* In front the three Apostles. On l. St John kneels, covering his eyes; in centre St Peter seated leaning on his l. hand, covering his eyes with his r. On r. St James kneeling, with both hands over his eyes. Beyond them, in centre, standing on a green hillock, is Christ, clad in white, full face, His r. hand raised in attitude of blessing. On l. Elias, a half-length figure, partly concealed by clouds, holding a scroll, a hat on his head; on r. Moses, also half-length, bare-headed and holding the Tables. In background l. the Call of James and John (?). They are in a boat with a third person drawing in a net; Christ beckons to them from the bank on r. On r. is a castle on a hill and under the hill St George riding towards the dragon. Behind him kneels the princess by her tomb. The king and queen are at the castle window; in the background more hills and castles.

Panel, 2' 4" by 1' 5 $\frac{1}{2}$ ", arched at top. Ellison.

MASTER OF THE "DEATH OF MARY." Flemish School.

This painter, whose name is unknown *, worked about 1510—30 in Cologne, Antwerp and

* He has been identified with the painter Jan Joest von Kalkar, but if the latter is the same as the painter Jan Joost who died at Haarlem in 1519, the dates forbid the identification. There is however a likeness of style which makes some connection between them probable. His style recalls also the works of Q. Matsys and Patinir, to the former of whom this picture was originally ascribed.



55²



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perhaps in Italy; he has been so called from an altar-piece of this subject now at Cologne. There is a replica of this with certain variations in the Munich Pinakothek probably by the same hand, and a number of pictures in German galleries are assigned to him on grounds of style; one of these, an altar-piece with scenes from the life of Christ in a church at Dantzig, was painted in 1516. A Pietà in Frankfort, ascribed to the same master, is dated 1524, and there are still later pictures probably by his hand. Critics also ascribe to him a number of fine portraits formerly attributed to Holbein. He is supposed to have belonged to the German school of the Lower Rhine, but his works shew clearly the influence of the Netherlands school, and the influence of the Italian Renaissance, faintly visible in the ornaments and architecture of the earlier works, becomes stronger in the later.

III. 104. *Virgin and Child.* The Virgin is seen over a marble sill in the foreground, on which in l. corner is a lily planted in a blue and white jug inscribed with the letters IHS. The Virgin, half-length, is seated full face and wears a red mantle edged with gold and lined with brown fur, below which is a blue dress lined with white fur; on her head and shoulders is a white cloth; her hair is golden. On her r. wrist is a bracelet; the fingers of the r. hand touch her l. breast, which is bare. Her l. arm supports the Child who is wrapped in a transparent veil and sleeps with his cheek against her breast, his r. arm and hand resting on it. Behind the Virgin is a low wall and an upright arras behind her head. R. and l. of these is seen a landscape; l. a shepherd, woods and a castle on a hill, r. a tree, farm-house, a castle, hills.

Panel, 1' 11 $\frac{3}{4}$ " by 1' 6". Kerrich.

The attribution of this picture is based on evidence of style only, but is confirmed by the opinion of several critics. A picture of the same subject in the Collection Kann at Paris attributed to this master resembles it very closely in composition and in style is identical.

MEULEN. ADAM FRANÇOIS VAN DER MEULEN. Flemish School, 1631—1690.

Landscape and battle painter: born at Brussels on Jan. 11, 1631* and pupil of P. Snayers there. He went to Paris and in 1673 became a member of the Academy, and died there on Oct. 15, 1690. He owes his fame to the battle pieces with which he celebrated the victories of Louis XIV., whom he accompanied on his campaigns. These include wall-paintings at Versailles and elsewhere, designs for the Gobelins Tapestry, and numbers of easel pictures. Though employed in Paris he remained a Fleming in style.

III. 132. *Siege of Besançon by Condé, 1674.* In front open ground, a party of troops; masses of troops in middle distance, in centre Besançon with low hills beyond it on horizon. Cannon smoke rising here and there in distance.

Canvas, 3' 5 $\frac{1}{2}$ " by 4' 8 $\frac{1}{2}$ ". Fitzwilliam.

* Formerly supposed to have been born in 1634, but cf. Jul. Meyer, *Berliner Katalog*, for 1883, p. 285.

I. 225. *Sea-shore, with boats and figures.* On l. sea ; on r. beach and cliffs; in foreground two boats being hauled on shore by boatmen ; on r. spectators and a party on white horses in front of a house-door. In middle distance l. a large ship, in centre a castle on overhanging cliff, beyond which are seen the road and coast winding to l. with other buildings and shipping beside it. Evening light.

Panel, 1' 0 $\frac{3}{4}$ " by 1' 4". Mesman.

I. 547. *Wooded landscape with stream and figures.* Across the picture front and r. and turning off in centre into the background a stream in a wood. In foreground this side of stream on l. tall trees, a man on a black horse, in red coat and jack boots, waits for another in a buff coat who waters his horse at the stream. On the farther bank in r. corner sits a bare-legged man with a long stick, and in the water in centre are two cows, one red, one white. Evening sky.

Panel, 6 $\frac{1}{4}$ " by 8 $\frac{3}{4}$ ". Mesman.

MEYER. CHRISTOFFEL MEYER. Dutch School. Rotterdam.
Worked about 1780.

I. 277. *Adoration of the Magi.* On l. Joseph in a grey robe leans over the back of a seat outside a large building which occupies l. of background ; on the seat the Virgin in red with a blue mantle, her head bare, her feet resting on a step. On her knee the Child, who is nude, puts his hand into the vessel of gold offered by Gaspar, who kneels before him wearing a blue-grey furred mantle, and is bare-headed. His train is borne by a kneeling youth who looks up at Melchior, who advances from r. in red mantle, with a train and train-bearer; he wears a turban, and has a long white beard. Balthasar, a Moor, stands beyond him holding a large silver censer. Behind on r. servants and horses ; on l. a dark building with two figures looking out of the window.

Panel, 11 $\frac{1}{4}$ " by 1' 4". Fitzwilliam.

MEYER. DE MEYER. 17th century.

It is difficult to identify the painter of this picture among the many painters of this name mentioned by different authorities. The *Fitzwilliam Handbook* of 1853 assigns both this picture and no. 277 to a de Meyer of Zürich, 1610—1689, but this date differs from that of the earlier catalogue and all but the name de Meyer appears to be conjectural.

V. 437. *Portraits of the daughters of Sir M. Decker.* (Catharine,

he second from the left, was mother of Viscount Fitzwilliam.) Half-lengths; seen over a sill, in front of which is a relief of cupids playing with a goat. Above is an arch from which hangs on r. a tapestry curtain lined with dark blue. Over this curtain on the sill sits a small terrier looking round to l. Behind it stands the eldest girl, in yellow, tying up a bunch of roses; the second to l. of her also in yellow, with flowers in her hair, holds a bunch of white grapes. Before her is a basket of white grapes and apricots. The third, in grey satin embroidered with flowers, has her r. arm round the neck of the fourth sister and holds leaves in her l.; before her lies a half-eaten apricot. The latter, similarly dressed, with flowers in her lap, lays her hand on a doll which lies on the sill dressed in red and green. Background l. trees, r. part of the house.

Canvas, 2' 5 $\frac{1}{4}$ " by 2' 0 $\frac{1}{2}$ ". Fitzwilliam.

MIERIS. FRANS VAN MIERIS (the elder). Dutch School, 1635—1681.

Genre painter: born at Leyden April 16, 1635; entered the Painters' Guild in 1658, was dean of it in 1665 and died March 12, 1681. Was a pupil of Gerard Dou and Abraham Bloorenvliet. He was a *genre* painter and took his subjects from the life of all classes, but most often from that of the upper; often too he painted single figures and small portraits; occasionally he ventured on historical subjects, but with less success. His work is remarkable for its minuteness of detail, attained without hardness or loss of breadth. He belongs wholly to the Leyden School, on which he had a lasting influence, and left several pupils, including his sons Jan and Willem van Mieris.

III. 32. Dutch Courtship. R. a lady seated three-quarter length, turning her head to l., resting her l. elbow on the back of a chair, glass in her l. hand, an oyster in her r. She wears a short red jacket with broad white fur border, over a low blue bodice and white satin skirt; her arms are bare to the elbow. To l. a small table, on t a red cloth with embroidered border and long red fringe, and a white jug with metal lid. Standing behind her to l., his l. hand on his bosom, bowing and smiling, and offering a dish of oysters with his r. hand, a middle-aged man, with brown hair and a small moustache, dressed in black. Behind on r. a bed canopy with green hangings.

Panel, 10" by 7 $\frac{3}{4}$ ", arched at top. Fitzwilliam.

Formerly in the Orleans Gallery. See Waagen, III. 448; Smith, *Catalogue Raisonné*, Part I. p. 74, no. 50.

MIERIS. FRANS VAN MIERIS II. Dutch School, 1689—1763.

Grandson of Frans Mieris I. and son of Willem. Was born at Leyden in 1689 and became a pupil and imitator of his father. Died at Leyden in 1763. Besides many pictures in the style of his father there exist portraits and one or two mythological pieces from his hand.

I. 365*. *Man with a tankard.* A man, half-length, seated at a table to r., but leaning and turning his head to l. In his l. hand he holds a pewter tankard which rests on the table, his r. wrist rests on the end of the table, the hand raised with a clay pipe between the fingers. He is middle-aged, bald and clean shaven, with a round ruddy face, and wears a drab coat open at the neck and cuffs. On the table is a brown pot with legs. Background dark grey.

Signed on end of table to r.

F. v. Mieris fecit A: 1739.

Panel, 8" by 6 $\frac{1}{2}$ ". Mesman.

MIERIS. WILLEM VAN MIERIS. Dutch School, 1662—1747.

Genre painter: born at Leyden June 3, 1662 and died there on Jan. 26, 1747. Was a pupil of his father F. Mieris I., whose works his earlier pictures resemble both in style and subject, and though less vigorous, shew finished and solid painting of the realistic kind. After a time he took to painting historical and allegorical subjects on a small scale and treated in the spirit of *genre*. These pleased the taste of the time, but are mannered and technically inferior to his earlier works. He was a prolific painter and much admired in his lifetime.

III. 36. *The market stall.* An old woman to l. and a young one to r., three-quarter length, talking, behind a board on trestles, on which are a basket of herrings to l., two ducks in a copper vessel shaped like a basket, baskets of medlars and of chestnuts, a piece of sacking, a pair of scales, etc. The stall abuts on the corner of a red brick house covered with ivy, and leaning or hanging on the wall are gingerbread figures, a string of onions, split stock-fish, etc., and a basket of eggs hanging up. The front of the house is seen retreating in centre and r. of picture; to r. of it a low gable with a leafless tree over it.

Panel, 1' 3 $\frac{3}{4}$ " by 1' 1 $\frac{1}{2}$ ". Fitzwilliam.

MIGNON. ABRAHAM MIGNON. German School, 1640—1679.

Fruit and flower painter: born at Frankfort a. M. in 1640. His first master was Jacob Marrel at Frankfort, but he afterwards went as a pupil to Jan Davidsz de Heem in Utrecht. He had returned to Frankfort in 1665 and died there, or according to others at



499*



32



36



2



45

197
OF
102

Wetzlar, in 1679. Though inferior to his master de Heem, he is one of the most tasteful and delicate of flower painters.

I. 306. *Flower-piece.* On a dark ground. In a glass vase on a table guelder roses, white and pink roses, poppies, tulips, iris, marigolds, winter cherry, ears of corn, etc. On the table are creeping several snails, a caterpillar and a beetle.

Signed at bottom

A. Mignon, Jr.

Panel, 1' 7 $\frac{1}{4}$ " by 1' 2 $\frac{1}{4}$ ". Mesman.

MILANESE SCHOOL. Early 16th century.

III. 110. *Virgin and Child.* The Virgin seen in half-length and wearing a blue cloak with yellow lining over a red bodice, a yellow gauze veil on her head fastened with a long gauze ribbon, sits to r. within a room facing l. With her r. hand she is pressing to her the infant Christ who is seated on her l. hand and forearm, and lifts his cheek to her kiss, touching her throat with his raised r. hand. Through a small open window r. is seen a landscape with hills and trees.

Panel, 10" by 8". Hare.

This picture was formerly attributed to the School of Leonardo da Vinci and undoubtedly shews signs of his influence in the type of head and other points.

MILLAIS. SIR J. EVERETT MILLAIS, P.R.A. British School, 1829—1896.

Landscape, *genre* and portrait painter: born at Southampton June 8, 1829; at the age of 11 became a student in the Royal Academy, and won the silver medal in 1843. Was one of the first members of the Pre-Raphaelite Brotherhood founded by D. G. Rossetti and others in 1848. Was elected A.R.A. in 1853, R.A. in 1863, P.R.A. 1896, and died on Aug. 13 of the same year.

IV. 499*. *The Bridesmaid.* Full face, not quite half-length, the bridesmaid, with head thrown up, long wavy yellow hair covering both shoulders and falling in front, playing with a ring held in both hands by the finger tips. Wears pale green embroidered dress with a sprig of orange blossom on the breast. Before her, on the edge of a scarcely seen table, a tall glass vessel and a dish of fruit. Background dark blue.

Signed top l. corner



Panel, 10 $\frac{3}{4}$ " by 7 $\frac{3}{4}$ ". Presented by T. R. Harding, Esq.

MILLET. FRANCISQUE (or FRANÇOIS) MILLET. Flemish School, 1642—1679.

Landscape painter: born of a French father at Antwerp, where he was baptized Ap. 27, 1642, but early migrated to France with his master Laurens Francken and was buried at Paris June 3, 1679. Here he painted some landscapes in fresco, now destroyed. His easel pictures have sometimes been mistaken for Dughet's, and his composition resembles that of Poussin's landscapes; in style therefore he belongs rather to the French than the Flemish School. He was also an engraver. His name is also spelt Milet, Millé and Milé.

II. 222. Landscape, with figures and cattle. In foreground a man driving two cows and three sheep along a road to r. and towards spectator. To r. of road a bank with tall trees on it; farther off a river flowing away between wooded banks. In centre of distance, beyond the river, a plain bounded by blue hills. In foreground l. part of a tall tree.

Canvas, 3' 2" by 3' 11 $\frac{1}{2}$ ". Presented by the Rev. E. Symonds.

MOLANUS. MATHEUS MOLANUS. Dutch School, 17th cent.

Landscape painter. His name is found on the roll of the Painters' Guild of Middelburg from 1625 to 1644 and he was buried there on April 3, 1645, but nothing more is known of his life. His pictures are said to shew the influence of Jan Brueghel and P. Brill. A picture of his in the Dresden Gallery (no. 1780) is dated 1635. See Bredius in *Obreen's Arch.* vi. p. 261.

I. 512. Garden scene. A level green lawn; in extreme foreground l. a lady and gentleman drinking, reclining on the grass; near them to r. a couple walking, and in front of them to r. a boy in charge of a wine cooler. Under a tree in l. corner a group standing round a lady who plays on the zither; farther off l. another group picnicking at a table and others scattered about. Towards background r. a walled flower-garden and beyond it to r. a high house; river and hills in the distance. Tall trees bound the view on l.

Copper, 3 $\frac{1}{2}$ " by 4 $\frac{3}{4}$ ". Mesman.

Formerly attributed to P. Brueghel I.

I. 517. *Frost-piece.* In extreme foreground l. a bank with a woman and a boy at the foot of a bare tree, looking on to a broad frozen river, on which are groups of skaters; on r. a large sledge drawn by a horse. In the middle at a little distance a house with turrets and gables; a road flanked by houses sweeps round from r. corner to l. distance.

Copper, $3\frac{1}{2}$ " by $4\frac{3}{4}$ ". Mesman.

Formerly attributed to P. Brueghel I.

MOLYN. PIETER MOLYN. Dutch School, 1596?—1661.

Landscape painter: was born in London, probably about 1596. He was a pupil of Frans Hals at Haarlem, married there in 1624, and died in 1661. Though the landscape is usually the most important part of his work, his pictures almost always contain figures, and present a great variety of scenes from daily life, or from the Scriptures. His landscapes are no less varied than the scenes they contain.

III. 29. *Landscape, with figures.* In middle distance l. a cottage and pigeon-cot and beyond it, slightly to r., a wind-mill; on r. rising ground, fence and tree; two figures on slope to l. Foreground in shadow; three figures, one lying on his face, one seated, one standing, and a dog. Grey cloudy sky.

Panel, $11\frac{1}{4}$ " by $1' 1\frac{1}{4}$ ". Mesman.

III. 45. *Landscape, with figures.* On l. a path over rising ground, a small tree on each side. Against the sky is seen a woman with her back turned and a basket on her head, leading a child with her l. hand; beyond them a man. To r. of this a sunken road running straight away from foreground, some stripped and felled logs lying across it in the foreground. A man riding a bay horse following a waggon with a brown tilt and a white horse, moves away along the road. R. of the road a bank, on it a cottage with trees beyond it. Evening sky.

Signed in lower l. corner

Panel, $1' 3\frac{1}{2}$ " by $1' 11\frac{3}{4}$ ". Mesman.

Though this picture and the following have both been assigned to P. Molyn the elder, the form of signature in both appears to be that of P. Molyn the younger (1637—1701) called Tempesta.

III. 46. *Landscape, with figures.* On r. rising ground, sloping away to l.; on the slope trees, and a cottage between them. Near the foreground towards r., under the rise, four figures, a woman seated to l. and a man standing facing her with a child on each side; a dog to l. of them. To r. of this group on the slope, the corner of a wooden fence and low bushes. In foreground l. a slight rise with bushes on it, and in centre of picture open ground, descending at a little distance against the sky, in which are pale brownish clouds with patches of blue between.

Signed lower l. corner

Panel, 1' 5 $\frac{1}{2}$ " by 1' 11 $\frac{1}{2}$ ". Smith.

MONI. LOUIS (or LODOWYCK) DE MONI. Dutch School, 1698—1771.

Genre painter: born at Breda in 1698, was first a pupil of F. van Kessel and J. B. Biset at Breda, then of Philip van Dyck at the Hague and afterwards accompanied him to Cassel. Migrated in 1750 to Leyden, where he died Sept. 15, 1771. He was a weak imitator of the earlier masters of *genre*, Dou and Mieris.

I. 358. *Fishmonger.* Under a round arch a fishmonger in his stall dressed in brown, stands behind the table, turned partly to l. His r. hand raised over a basket of fish on table, his l. holding a fish.

Panel, 1' 0 $\frac{1}{2}$ " by 10". Mesman.

I. 360. *Fishwife.* Similar to 358; the woman has her hands on a basket of fish and looks to r.

Panel, 1' 1 $\frac{1}{2}$ " by 10 $\frac{1}{2}$ ". Mesman.

MORLAND. GEORGE MORLAND. British School, 1763—1804.

Landscape painter: born in London June 26, 1763. He was the son of Henry Robert Morland, who was his instructor. He shewed precocious talent and was kept constantly at work by his father drawing and making copies for sale. When his apprenticeship was out, he left his father and henceforward lived a wild and precarious life, being constantly in debt, and either flying from his creditors or working for them under compulsion. In July 1786 he married the sister of William Ward the engraver, but continued his dissipated habits and finally died in poverty on Oct. 29, 1804; his wife dying three days after. In spite of his habits he was a most prolific painter, his difficulties compelling him to work hard and rapidly, but his later works are weaker, and owing to his great popularity, many

fraudulent imitations were produced even in his lifetime. He is best known as a painter of animals; these are usually combined with landscape, but the latter is subsidiary. He often introduces figures and many of his pictures are scenes from rustic and vulgar life, sometimes introducing a story with a moral, after the manner of Hogarth, as in the series of six pictures called "Letitia or Seduction." As an animal painter he worked from memory, treating the subject in a broad generalized manner, not always correct in anatomy, but picturesque and effective.

III. 6. Encampment of Gipsies. In foreground l. two gipsy-women, one seated, one standing in a red cloak, by a basket of clothes. A spaniel to r. of them. Farther off and to r. of centre the squire who, in a green coat, is looking over a stile, accompanied by two dogs, and talking to a group of gipsies in centre of picture, composed of a woman seated on the ground with a baby and a boy and girl beside her. Steep and wooded banks bound the picture on r. and occupy background except l. corner.

Signed lower r. corner

G. Morland

Canvas, 2' 0 $\frac{1}{2}$ " by 2' 5 $\frac{1}{2}$ ". Ellison.

III. 13. Calf and sheep. In l. corner a boy and a dog lying asleep; a calf standing on the far side of him and two sheep to r., one standing, one lying down. In r. corner an ivy-covered tree trunk, on l. behind the calf, bank and hedge. Cloudy sky with glimpses of blue.

Canvas, 11 $\frac{3}{4}$ " by 1' 2 $\frac{3}{4}$ ". Mesman.

III. 14. Donkey and pigs. On l. thatched sty under trees, a hog with a wooden collar looking out of it. In centre is a sow with a litter of five lying in the straw, and a young donkey standing to r. of her; behind him a stile, an open paddock beyond. Cloudy sky with a break.

Signed lower l. corner

G. Morland 1789

Canvas, 11 $\frac{3}{4}$ " by 1' 2 $\frac{3}{4}$ ". Mesman.

III. 19. Landscape, with figures. A path divides the picture near the r. side; to r. of it a wooded bank. On the path are two groups of figures, near by, a woman, two children and an old man, farther off a woman in a red cloak talking to a child in red on a donkey with

panniers, led by a man; another man standing to r. In foreground l. a fallen tree and a pool, on far bank a pig near a stile, beyond them a thatched building with trees behind it. On a mound in the centre an oak tree partly dead.

Signed l. lower corner

George Morland

Canvas, 11 $\frac{1}{4}$ " by 1' 2 $\frac{1}{2}$ ". Mesman.

III. 20. Coast scene. On l. sea with a vessel in the distance. Foreground r. a sandy shore with rocks, three fishermen, two standing, one kneeling, and a basket of fish. The end of a boat appears on r. under low chalk cliffs with grass on the top, which sweep round from r. to centre and end in middle distance. Sky cloudy, with a patch of blue.

Signed lower r. corner

*G. morland
1798*

Canvas, 9 $\frac{1}{2}$ " by 11 $\frac{3}{4}$ ". Ellison.

I. 531. Landscape, with stream and figures. In front a stream flowing to foreground r.; under trees on the farther bank, which occupy l. half of the picture, a group of figures, one of them in a red cloak.

Panel, 5 $\frac{1}{2}$ " by 8". Mesman.

This picture is much injured by cracking.

MOUCHERON. ISAAK DE MOUCHERON. Dutch School, 1670?—1744.

Landscape painter: son and pupil of Frederic de Moucheron; born at Amsterdam in 1670 or 1671 and died there June 20, 1744. In 1694 he visited Rome and spent some time there making studies of landscapes. His works are landscapes in the "Italian" style and shew an imitation of Gaspar Poussin. In Italy he was nicknamed "Ordonnance."

I. 409. Rocky landscape, with stream and figures. A stream flows over rapids towards the foreground r. On l. a high rocky cliff, a figure standing at the bottom. Farther off is a stone bridge of one span, on which is a man leading an ass to r.; a woman on an ass and a man follow. At the r. end of bridge a ruined round tower on the bank, which is steep and rocky.

Canvas, 9" by 10 $\frac{3}{4}$ ". Mesman.



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I. 425. *River scene.* A river flows over rapids towards the foreground, winding from background r. to foreground r. The r. bank is broken and rocky with a thin tree upon it; the l. rises up into distant cliffs, behind which is a yellow sunset sky.

Canvas, 9" by 10 $\frac{3}{4}$ ". Mesman.

These two pictures (nos. 409 and 425) are from Lord Mitford's collection.

MURANT. EMMANUEL MURANT. Dutch School, 1622—1700?

Landscape painter: born at Amsterdam Dec. 22, 1622; after living some time in France migrated to Leeuwarden where he died about 1700. He painted very plain and simple landscapes with much care and feeling.

I. 402. *Landscape, with a bridge.* In foreground l. a road running from spectator with a curve to l.; to l. of it houses and trees. A woman in a red skirt with a baby on her back walks along it; another at the door of a house is speaking to her. On r. of road a pollard willow and a stream. At a little distance a wooden bridge crossing it from the road. In distance r. on the far bank, trees and a church with a spire. Cloudy evening sky.

Panel, 7 $\frac{1}{2}$ " by 10". Mesman.

MURILLO. BARTOLOMÉ ESTÉBAN MURILLO. Spanish School, 1618—1682.

Born at Seville, where he was baptized on Jan. 1, 1618. He was a pupil of Juan del Castillo, who formed his early style, but about 1642 he went to Madrid where he was assisted by Velasquez and enabled to study the works of Flemish and Venetian masters, from whom and from Velasquez he learnt much, and returned to Seville in 1645. He received large commissions and rapidly developed his own independent style. In spite of invitations to the court of Charles II. of Spain he remained at Seville, and became president of the Academy founded there in 1660. He died on April 3, 1682, from an accident. In his early years Murillo painted many *genre* pictures, young boys being his favourite subjects, and though in his later pictures of religious subjects there is a desire of idealization, his types are always based on the observation of nature.

III. 100. *Vision of Fra Lauterio.* In foreground l. St Francis, in friar's habit and bearded, points to St Thomas Aquinas. Out of his mouth proceed the words CREDITE HVIC QVIA EIVS DOCTRINA NON DEFICIET IN AETERNVM. Above him, seated on a golden cloud, the Virgin in a blue-green mantle and scarlet dress with a crown and flying veil. In either hand she holds out a crown towards the heads of SS. Francis and Thomas. St Thomas stands in the centre, close-shaven and in Dominican habit, spangled with golden stars and

ornaments, and with two gold chains about his shoulders, looking towards Lauterio. The latter is on r. in a Carmelite habit, rising from his seat at a table; he turns towards St Francis and inclines his body. In his l. hand he holds a closed volume of the "Summa D. Thomae" which rests on the table; behind him is a bookcase. Over his head on r. cherubs and little angels in the cloud. In r. lower corner is the following inscription framed:

El R^{mo} P^o Fr. Juan de Jesus M^I (Maria) Gen^l de los PP^s, || Carmelitas Descalzos en Ytalia; en el Tomo de Viuir || Spiritualmente, Libro 5 Cap 8, Folio 273, refiere; || Que Fr. Lauterio Religioso de S Fran^{co} estando el studiando halló en cierta Question de Theologia || muy grande dificultad, de la qual no hallava resolución | ni declaracion, y desdefiandose de consultar y minar || sobre ella las Partes de la suma de Theologia d^t | Angelico Doctor S^o Thomas; se puso en Oracion | y Suplicò á Dios y a su P^o S. Fran^{co} lediese noticia | y Ynteligencia de su dificultad. Al dicho Religioso Fránciscano | le apareceró la Reyna de los Angeles M^I N^o S^o S Fran^{co} | y S^o Thomas, [Como estan presentes] y dixo S Fran^{co} | á su Religioso, señalando á S^o Thomas, estas Palabras: | CREDE HVIC; QVIA EIVS DOCTRINA | NON DEFICIET IN AETERNVM. | Queren decir: Cree á este porque su Doctrina no | faltara eternamente. Abrio luego una de las partes | de S^o Thomas y lo primero que hallo fue la refolucion de la dificultad con claridad y distincion | Dio gracias á S^o por ello, y fue siempre muy devoto de S^o Thomas y de su Doctrina; y el Religioso | predico el Milagro Publicamente.

Canvas, 7' 1" by 5' 7", arched at top. Prior.

This picture is one of the earliest painted by Murillo. It was obtained by Dr W. G. Clark in Spain about 1850, from the collection of Canon Pereyra, who had obtained it from the suppressed convent of La Regina, where it had been seen by Cean Bermudez, and others. See Bermudez, *Diccionario*, III. 49; Davies, *Life of Murillo*, 34; Sir E. Head, *Handbk. of Spanish School*, p. 162, etc. These facts are important, as its genuineness has been disputed.

MUZIANO. GIROLAMO MUZIANO. Venetian School, 1530—1592.

Landscape and religious painter; born in 1530 at Acquafredda near Brescia, where he became a pupil of Romanino. He next studied in Venice and then went to Rome about the age of twenty, where he was assisted and encouraged by Michelangelo. He was chiefly employed on church pictures and in the decoration of palaces, but his landscapes also won him the title of "Il Giovane de' Paesi." His works always retained marks of the Venetian school, especially in landscape, but after his arrival at Rome he was influenced by Michelangelo. He founded the Academy of St Luke at Rome and died there in 1592.

II. 174. *St Mary Magdalene in a landscape.* A stream flows through trees round a sharp bend in centre, from l. distance to r. foreground towards the spectator; near the centre a gap shews blue distance and classical buildings. On r. in a grotto sits the Magdalene leaning to r. on a stone table and contemplating a crucifix. On the table are a scourge and a bottle; on the ground to r. a skull.

Canvas, 1' 4 $\frac{3}{4}$ " by 1' 1". Mesman.

II. 176. *St Francis.* In foreground r. St Francis kneeling with upturned face receives the stigmata from the seraphic vision in upper l. corner. In centre at a little distance a seated companion looks round in wonder. Behind them both an arch of rocks; on the top of it buildings. Through the arch is seen a church on l. and a distant landscape of blue hills.

Panel, 1' 0 $\frac{3}{4}$ " by 9 $\frac{3}{4}$ ". Mesman.

NASMYTH. PATRICK NASMYTH. British School, 1787—1831.

Landscape painter: born at Edinburgh, Jan. 7, 1787; son and pupil of the painter Alexander Nasmyth. Went to London in 1807, exhibited in the Academy in 1809, and in 1814 was made one of the original members of the Society of British Artists. Died Aug. 17, 1831 at Lambeth. Though a Scotsman he chiefly painted English scenery and usually of a quiet rustic kind. He took the Dutch landscape painters as his models, and resembles them in his quiet tones and careful detail.

IV. 481. *Landscape, with stream and figures.* A stream flows across the picture; on this side of it, two trees; a man sits fishing under the one on r. On r. of this a rustic bridge crosses the stream; a woman in a red bodice at the farther end goes towards a thatched cottage with a red-tiled lean-to beside it among the trees on the far side l. Except on extreme r., where a flat distance is visible, the trees across the stream bound the view. Evening light from r.

Panel, 11" by 1' 2". Ellison.

NEEFFS. PIETER NEEFFS, the Elder. Flemish School, 1578? —died after 1656.

Architectural painter: born at Antwerp, probably in 1578, and said to have been a pupil of H. Steenwyck the elder. In 1609 became member of the Painters' Guild in Antwerp; died between 1656 and 1661*. He painted architectural subjects, most frequently the Cathedral of Antwerp, sometimes with variations from his fancy. The figures in his pictures were put in by F. Francken, Teniers and others. He and his son P. Neefs the younger were among the most distinguished painters of such subjects.

III. 91. With TENIERS. *Interior of a Church.* A church, resembling Antwerp Cathedral, apparently seen from S.W. looking E. Many figures of priests, etc., occupy the middle distance.

Signed upper r. corner

DEN AVDEN
NEEFFS

Canvas, 2' 6" by 1' 10 $\frac{1}{2}$ ". Fitzwilliam.

* See F. J. van den Branden, *Geschiedenis der Antwerpse Schilderschool*, pp. 609 ff.

NEER. AERT VAN DER NEER. Dutch School, 17th century.

Landscape painter. Born at Amsterdam 1603, and died there in poverty Nov. 9, 1677. Circumstances of life unknown. According to Houbraken worked chiefly at Amsterdam. Among the Dutch landscape painters he was the best painter of night-scenes and also of frost and skating-pieces.

III. 97. Night landscape. Low down on l. the moon shines through a reddish break in the heavy dun clouds which cover the rest of the sky. Beneath the moon, a river is seen winding between wooded hills, with a church spire appearing above the trees r. Farther to the r., the country rises into higher hills. Foreground level and broken, with a man, woman, and dog walking near a dead tree in the extreme r.

Signed at bottom l. of centre

Panel, 9 $\frac{1}{4}$ " by 1' 2 $\frac{3}{4}$ ". Mesman.

NEER. EGLON HENDRIK VAN DER NEER. Dutch School, 1643—1703.

Landscape and *genre* painter: son of A. van der Neer, born at Amsterdam in 1643; was pupil of his father and of Jacob van Loo. He spent the years between 1663 and 1679 in Paris and in various towns of Holland and Belgium, and finally settled at Düsseldorf as court-painter to the Elector Palatine, and died there May 3, 1703. His pictures, all on a small scale, include historical subjects and *genre* as well as landscape, though this is nearly always an important element. In landscape he closely imitated Elsheimer, in *genre* the typical masters of Leyden and the Hague. His work is minute and as a rule somewhat hard.

I. 394. A woman sleeping. Three-quarter length turned to l., seated with r. elbow over the back of a chair, and hand hanging down in front; l. hand in her lap, the head drooping. She is fair-haired and wears a red bodice with short sleeves, cut low at the neck, with white lace at neck and sleeves, and a yellow satin skirt. On l. a marble table, a white cloth over part of it; on the other part a shallow silver cup and dish. Background l. a dark curtain, in centre a glimpse of sky, r. a marble window-jamb and mantel-piece.

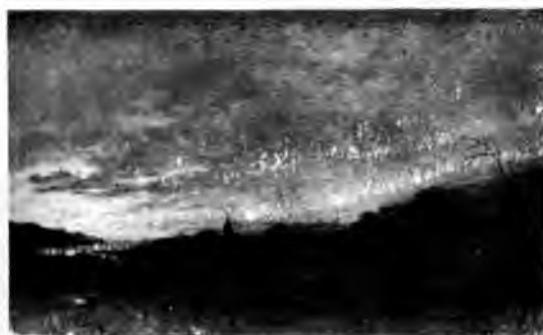
Panel, 10 $\frac{1}{4}$ " by 1' 1 $\frac{1}{2}$ ". Mesman.

NEROCCIO. NEROCCIO DI BARTOLOMMEO DI BENEDETTO DE' LANDI. Sienese School, 1447—1500.

Painter and sculptor: born at Siena in 1447 and died there in 1500. Most of his known works are in the Academy at that place. His style was formed under the influence of Vecchietta and Francesco di Giorgio.



481



97



554

✓
MICHAEL

V. 554. *The Madonna and Child with SS. Bernardino and Catherine of Siena.* The Virgin seated to l., three-quarter length, with the Child on her lap, lying back and looking up at her. Her r. hand is behind his shoulder supporting him, the l. extended towards him, with his r. hand touching it. She wears a crimson dress, with white below it, and with a high girdle; a long black veil, with white muslin lining, over her head and shoulders. Over her l. shoulder is seen the face of St Catherine, her head swathed in white, holding up a paschal lily in her l. hand. Beyond the Virgin on l. St Bernardino, in grey habit, holding up a black writing tablet (?) in both hands, towards the Virgin. He is bald and close-shaven.

Panel, 1' 6 $\frac{1}{2}$ " by 1' 0 $\frac{1}{2}$ ". C. Butler.

NETSCHER. THEODORUS NETSCHER. Dutch School, 1661—1732.

Portrait and still life painter: son of Kaspar Netscher; born at Bordeaux in 1661, soon after which he returned with his father to the Hague. At the age of eighteen he went to Paris, where he remained for twenty years and had great vogue as a portrait painter. He then returned to the Hague and died at Hulst in 1732. Even in his larger pictures he was fond of introducing fruit and flowers, and was most successful in such subjects.

I. 357. *Pineapple grown in Sir Matthew Decker's garden at Richmond, Surrey, the first grown in England.* In front of the plant a tablet with the inscription (in capitals) Perenni Memoriae | Matthaei Decker Baronetti | et | Theodori Netscher Armigeri | strobilus hic | regio convivio dignatus Istius impensis Richmoniae crevit | Hujus arte etiamnum crescere videtur. (In cursive) K. Watkins inscripsit A.D. 1720. On l. a daisy plant, on r. a red-leaved plant. Dark background with trees.

Canvas, 2' 0 $\frac{1}{2}$ " by 2' 4 $\frac{1}{2}$ ". Fitzwilliam.

Pineapples were first grown in England by Sir Matthew Decker about the year 1712, who probably introduced them from Holland. They were known however as early as the time of Charles II., as appears from the picture of Rose the gardener presenting a pineapple to that king, mentioned by Horace Walpole.

NICKELE. ISAACK VAN NICKELE (or NIKKELEN). Dutch School. Died 1703.

Architectural painter; born at Haarlem, date unknown; became a member of the Haarlem Painters' Guild in 1660 and died 1703. His subjects are nearly always interiors of Dutch churches. He was the father of the landscape painter Jan van Nickele. See A. v. d. Willigen, *Les Artistes de Haarlem* (Haarlem 1870), p. 231.

III. 82. *Interior of the Great Church at Antwerp.* View looking East taken from near one of the N.W. piers; there is an altar against each pier of the S. aisle. Groups of men and women, beggars, etc., are seen in the nave and aisles.

Signed to r. of base of column

ISAAC VAN.
NICKEL.
1666

Canvas, 2' 2 $\frac{1}{4}$ " by 1' 11". VanSittart.

NIEULANT. WILLEM VAN NIEULANT. Dutch School. Born 1584.

Landscape painter; born at Antwerp, 1584; pupil first of Jacob Savery at Amsterdam, and then of Paul Brill in Rome. While at Rome he painted many sketches of views and architecture in the neighbourhood, which he made use of after his return to Holland, where he entered the Antwerp Painters' Guild in 1606. He settled in Amsterdam in 1628 and was still alive in 1635. His earlier pictures are in the style of Brill, but he afterwards developed a freer manner.

I. 249. *The Campo Vaccino, at Rome.* In l. corner two mules, and two peasants conversing; above them rises a brick ruin resembling the Septizonium. In the middle distance a little to r. of centre three Corinthian columns with an entablature. A little beyond them on the same side the Basilica of Maxentius and opposite to it the Palatine. The foreground and middle distance are filled with peasants and cattle. The distance and sky on r. are of a peculiar blue-green.

Copper, 8 $\frac{1}{2}$ " by 11 $\frac{1}{2}$ ". Mesman.

There is a picture of this subject by Nieulant in the Antwerp Museum, dated 1611, and a signed replica of it in the Vienna Belvedere, dated 1612.

NORTHCOTE. JAMES NORTHCOTE, R.A. British School, 1746—1831.

Portrait and historical painter: born at Plymouth in 1746, was at first a watchmaker, but at the age of 24 entered the studio of Sir J. Reynolds. In 1777 he went to study in Rome and returned in 1780. He was made A.R.A. in 1786, R.A. in 1787, and died in 1831. His historical pictures, which are many, were more successful than his portraits, and he produced besides a number of engravings and wrote on Art and other subjects, including a *Life of Sir Joshua Reynolds*, with whom he had been intimate.

III. 23. *Portrait of Nollekens the sculptor.* Nearly half-length; body full, the head turned slightly to r., the eyes looking somewhat down. Clean-shaven face, scanty grey hair, age between 60 and 70. Wears a brown coat, yellowish-brown waistcoat, and white tie.

Canvas, 1' 10 $\frac{3}{4}$ " by 1' 6 $\frac{1}{2}$ ". Kerrich.

NUZZI. MARIO NUZZI (called MARIO DEI FIORI). Italian School, 1603—1673.

Flower painter: born at La Penna near Naples in 1603, died at Rome 1673, where he was made a member of the Academy of S. Luke in 1657. He painted flowers not only in easel pictures, but for the decoration of architecture, and his treatment of them is always decorative. Most of his pictures have suffered from defects in the preparation of the pigments.

I. 513. Flowers. Flowers in a yellow classical vase standing on the ground by a stone pedestal; they are chiefly roses and asters with blue convolvulus, etc. Sky in background.

Panel, 3 $\frac{3}{4}$ " by 5". Mesman.

I. 516. Flowers. Some in a yellow classical vase on a pedestal, some in and about a silver platter lying on the ground before it. Broken ground in front; trees and sky in distance.

Panel, 3 $\frac{3}{4}$ " by 5". Mesman.

O'CONNOR. JAMES O'CONNOR. British School, 1793—1841.

Landscape-painter; the son of an engraver, born at Dublin in 1793. After 1822 he lived chiefly in London, with a few visits to the Continent. He occasionally exhibited at the Academy, but never became popular, and died poor in 1841.

IV. 471. River scene with figures. A winding river crosses the picture, disappearing on r. On this side in r. corner an oak tree and a man in a blue coat with a fishing-rod on his shoulder walking to l. On river to l. a man in a boat. On the other side, oak trees and three deer. The far side is flat, the nearer broken and rising to r. Bright yellow evening light from r.

Signed lower l. corner

J.A.O'C.
1839

Canvas, 1' 0 $\frac{1}{2}$ " by 1' 3 $\frac{1}{2}$ ". Ellison.

OLIS. JAN OLIS. Dutch School, 17th century.

Born about 1610, probably at Gorkum, where he became a member of the Painters' Guild on July 1, 1632. He worked chiefly at Amsterdam and Dordrecht, and died probably at Dordrecht some time after 1655. He painted portraits, *genre*, and landscape; and his style was as varied as his subjects, recalling at different times that of Caesar van Everdingen and Jan van Loo, of Jan Miensze Molenaer, of Brekelenkam, and of Rembrandt.

I. 405. *Gentlemen playing backgammon.* In centre a table covered with tapestry, on l. of it stands a woman in white lace cap and tippet, dark-green bodice with embroidered sleeves and lighter green skirt. Her r. hand rests on the table, with her l. she hands a goblet of wine to a man seated opposite leaning on the table, in a large hat, broad collar and drab coat, with long hair and a moustache. He leans his l. arm on the table and puts out his r. hand; another man similarly dressed sits full face between him and the woman. They are playing backgammon at a board on the table. Somewhat farther to r. and nearer to the spectator sits a third man smoking a clay pipe; a tumbler of wine and the fragments of clay pipe lie on the floor by him. He is turned to l. Background l. a chest, a pewter vessel and a bird-cage hanging up. R. a table with pipes and tobacco-boxes.

Signed on label in lower r. corner

OIS 1st

Panel, 1' 0 $\frac{1}{2}$ " by 1' 3 $\frac{1}{2}$ ". Mesman.

This interesting example of a master whose identity has only lately been established was ascribed by Dr Bode, who overlooked the signature, to Pieter Codde (*Studien*, p. 149). It in fact closely resembles in colour and feeling the manner of Duck and Codde, and thus affords a farther proof of the curious versatility of the painter's style.

OS. JAN VAN OS. Dutch School, 1744—1808.

Still life painter: born at Middelharnis, 1744, died 1808, a pupil of Aart Schouman of Dordrecht. He also painted marine pieces.

I. 302. *Fruit-piece.* On a yellow marble pedestal, on r. a silver dish with white currants and a mouse nibbling a walnut, above it black grapes and two yellow plums. Then on l. a cluster of white grapes with leaves turning red, blue plums and two peaches with a wasp on one, on the vine-stalk a brown butterfly. Behind, a white



82



23



405



64



70

100

rose, a carnation, passion-flowers, etc. and a gold urn embossed with classical figures. On r. a pillar and another urn. Ground, blue-green.

Signed at bottom

Panel, 1' 5 $\frac{1}{4}$ " by 1' 1 $\frac{1}{2}$ ". Mesman.

OSTADE. ADRIAEN VAN OSTADE. Dutch School, 1610—1685.

Genre painter: born at Haarlem, where he was baptized Dec. 10, 1610, married in 1638, and buried May 2, 1685. Was pupil of F. Hals, and afterwards influenced by Rembrandt. His earlier pictures are often confused with those of his brother Isack and of Adriaen Brouwer*. His subjects are almost invariably taken from peasant life, and treated with broad realism, and with a humour often bordering on caricature. They owe much to their fine chiaroscuro, which is found especially in his mature work, evidently painted under the influence of Rembrandt. He was also one of the best of Dutch etchers. He left several pupils of mark, including his brother Isack, R. Brakenburgh, and Cornelis Dusart.

III. 64. Boors smoking. An interior: in centre three men round a table formed of a board resting on a barrel. One facing the spectator sits on l. wearing a blue jacket, his hose and breeches brown and grey. He fills a pipe from a metal tobacco-box. On r. sits one with crossed legs facing l. and smoking; he wears a large hat, red coat and grey breeches. Behind him stands the third in brown coat and hat, holding a glass of beer in his l. hand, and in r. a jug resting on the table. Behind him on r. a three-legged stool, jug, etc. The room is boarded; behind the first man inside a wooden screen is a bed in the wall with clothes hanging over it.

Signed lower r. corner

Panel, 9" by 7 $\frac{1}{2}$ ". VanSittart.

III. 70. Fiddler surrounded by children at the door of a house. Two women in the door-way; outside on r. a girl carrying a baby, and a small spaniel; l. the old fiddler and three boys. Beyond the

* W. Bode, *Studien*, pp. 206, 207.

cottage on l. is seen a tree. The sky is dark, and the whole picture, except for a faint light on the figures, is in soft shadow, the prevailing tint of which is a golden brown.

Signed at bottom

Panel, oval, 11½" by 9". Fitzwilliam.

OULESS. WALTER WILLIAM OULESS, R.A. British School.

Portrait painter; born in Jersey, 1848; elected A.R.A. in 1877, R.A. in 1881.

IV. 495. *Portrait of Sir G. M. Humphry, M.D.* Half-length, almost full face, the head turned slightly to r.; dressed in black, with gown and hood.

Signed on l. near shoulder

Canvas, 2' 1½" by 1' 9¼". Presented by the Subscribers.

PADOVANINO. ALESSANDRO VAROTARI (called IL PADOVANINO). Venetian School, 1590—1650.

Born at Padua 1590; was first instructed by his father Dario Varotari, after which he went to Venice and formed himself by the study of the earlier masters, whose manner and subjects he echoed. He was the most popular master of the Venetian school in the 17th century and died at Venice in 1650.

III. 154 [Attributed to PADOVANINO.] *Sleeping Venus, after Giorgione.* On r. Venus reclining towards l., the r. arm bent and supporting her head; the r. leg bent up at the knee, the l. outstretched; upon a crimson drapery. Behind her head is a curtain of

nearly the same colour, in the r. corner a spaniel. In the distance a landscape with trees and buildings.

Canvas, 3' 2" by 5' 4 $\frac{1}{2}$. Fitzwilliam.

This picture is a modified copy of the Venus of Giorgione in the Dresden Gallery, and the traditional attribution to Padovanino is very doubtful.

PALMA. JACOPO (or GIACOMO) PALMA (called PALMA VECCHIO).
Venetian School, 1480 (?)—1528.

Born at Serinalta near Bergamo, but must have come early to Venice, where he died in 1528; as Vasari says that he was 48 at his death, he was probably born in 1480, but scarcely anything is known of his life. He was probably a pupil of Giovanni Bellini, and was certainly influenced by him, as his earlier works shew. He was one of the greatest masters of the best period of Venetian painting. As a rule he painted sacred subjects, and the most characteristic are of the kind called Sacred Conversations, quiet groups without any very definite action. These suited his genius, which was undramatic, and rested in sensuous beauty of colour and form, both of which he attained in a high degree, though his drawing is apt to be defective. His colouring is conspicuously brilliant and cheerful, and in his later period somewhat pale, from which this has been called his blond period. His portraits are numerous and shew similar qualities. Beside the best works of some of his contemporaries his pictures sometimes look superficial, and they vary greatly in merit.

III. 109. *Venus and Cupid in a landscape.* On the grass near the mouth of a cave, and partly supported against a rock, over which is thrown a light red drapery, reclines Venus, nude, from r. to l., with r. knee slightly raised and r. foot crossed over l. She rests her doubled l. arm on the rock, and extends her r. arm to hand an arrow to the winged infant Cupid, who stands near her feet facing her, and leans forward with l. arm supported against a grassy bank and r. extended to receive the arrow. Leaned against a stump behind Cupid are his bow and his scarlet quiver with a yellow sash. In foreground r., flowering plants; behind the head and shoulders of Venus a dark rock with cane and shrubs. In background, a rich landscape, with a tower built upon the spurs of a hill, round the base of which runs a river. A road with figures on it leads from the tower to a bridge crossing the river, on the other side of which l. are meadows. Further off, on the same side, another tower among trees, with high mountains in distance. Sky blue, with white clouds towards the horizon.

Canvas, 3' 10" by 6' 8 $\frac{1}{2}$. Fitzwilliam.

Formerly in the Orleans Gallery; is engraved in *Galerie du Palais Royal*, Tom. II. Another picture of the same subject, apparently identical in composition, is in the Collection of the King of Roumania under the name of Palma Vecchio (see *Tableaux Anciens de la Galerie Charles I.*, L. Bachelin, 1898, p. 84). This may possibly be a replica of the Cambridge picture.

III. 115. *Portrait of three Venetian ladies.* [After PALMA VECCHIO.] All are seated, rather more than half length: the one on l. bare-headed, in a crimson dress, holds pinks in her l. hand, the next has her arm round the neck of the first; she wears a dark blue dress, red and green turban with a white plume; her face, three-quarters full, is turned to r. The third, in a reddish-brown dress and with flowers in her hair, is looking to l. On l. a column, on r. curtain and in centre a landscape, trees and evening sky.

Canvas, 2' 11" by 4' 0". Hare.

III. 142. *Portrait of a man, said to be Ariosto.* [After PALMA VECCHIO.] Three-quarter length, full face, seated, wearing a dark crimson robe over a white shirt low at the neck. He has a slight beard and moustache, and long brown hair. His l. hand is hanging down over an upright book, his r. rests on his knee. Background dark.

Canvas, 2' 8" by 2' 0". Hare.

PALMA. JACOPO PALMA (called PALMA GIOVINE). Venetian School, 1544—1628.

Grand-nephew of Palma Vecchio: born at Venice in 1544; at the age of 15 went to Rome under the patronage of the Duke of Urbino, and spent 8 years there studying the works of the great masters, especially Caravaggio. On his return he received many commissions and was employed with Tintoretto and Paolo Veronese in the decoration of the Doge's Palace. His pictures are numerous and shew great talent. He was one of the first who formed an eclectic style in that effort to combine the merits of different schools which is characteristic of Italian art in the 17th century. His later pictures are inferior to his earlier. In conception he is empty and sometimes becomes vulgar in the effort to be dramatic. Died at Venice 1628.

III. 108. *Christ calling Zacchaeus.* In front, Christ, surrounded by six persons, steps forward to r. away from the spectator with the l. hand raised pointing to Zacchaeus, who is seen half length above the heads of the crowd, clasping a tree-trunk and looking downwards. He wears a yellow robe.

Canvas, 3' 3" by 1' 4", arched at top. Fitzwilliam.

III. 111. *The Angel appearing to Elijah.* Elijah with only a garment of hair round his loins, sits to l. with his head resting on r. hand, the elbow propped on his knee. He is black-bearded and dark-skinned; a long staff is between his knees. His face is turned to r. towards the Angel who is flying downwards from behind him in



109



108



111



87



pink and yellow drapery and with wings shot with dark-green, carrying a cake of bread in his l. hand, and points behind him with his r. On l. is a tree trunk, behind Elijah's back a black pitcher on a rock.

Canvas, 3' 3" by 1' 4", arched at the top. Fitzwilliam.

PARKER. JOHN PARKER. British School, 18th century.

Landscape painter. The dates of his birth and death are unknown. He was a student in the Duke of Richmond's Gallery and with the Smiths of Chichester; he was in Rome about 1768, but returned to England and exhibited in the Academy in 1771 and again in 1776.

IV. 491. *The fisherman's departure.* Dark cloudy sky ; on r. the moon setting and on l. a chalk cliff faintly seen at some distance. In foreground a boat, the stern off the shore on l., the bows to r. in open water. A man beside it on l. lights his pipe from a lantern, a boy with a bundle on his back, and a dog, stand beside him. Just to r. a man, with a keg under his l. arm and a red cap on, stoops to kiss a child held up to him by a woman, on l. The faces of these figures are lighted up by the lantern, the rest is in shadow.

Canvas, 1' 11" by 2' 2 $\frac{1}{4}$ ". Ellison.

PASINELLI. LORENZO PASINELLI. Italian School, 1629—1700.

Painter of sacred subjects: born at Bologna 1629, and studied there under A. Barone and Simone Cantarini and then under Flaminio Torre; he afterwards travelled and studied in various parts of Italy and was greatly influenced by the works of Paolo Veronese. He returned to Bologna, where he died in 1700.

III. 137. *A Sibyl.* Half-length, face turned slightly to r., the body facing spectator. She is clad in a loose white robe with a dark border falling away from the bosom and wears a dark-green turban, from below which a lock of brown hair escapes and falls on her r. shoulder. She holds a book in both hands, at her l. side. Background dark.

Canvas, 2' 1 $\frac{1}{2}$ " by 1' 7". Mesman.

PATCH. THOMAS PATCH. British School, 18th century.

He is best known from his engravings after the works of Italian masters, among others of the frescos in the Brancacci Chapel. He went to Italy with Sir J. Reynolds and probably died there after 1772. He painted a few landscapes and figure subjects.

III. 87. *Interior of an Italian coffee-house.* Before a grey wall four men and a boy in cloaks and shovel-hats and drab coats a woman sitting by a copper on this side of them, her back turned to spectator. Two more figures at some distance are seen to r. of and beyond the wall.

Canvas, 1' 3" by 1' 7 $\frac{1}{4}$. Mesman.

PATEL. P. PATEL. French School. Died 1676.

Little is known of the life of this painter, who is supposed to have been born in Picardy some time before 1620; he was received into the Paris Guild of Painters in 1635, and became a director in 1650. He died at Paris, Aug. 5, 1676. He is supposed to have been a pupil of Vouet, and from the subjects of some of his landscapes to have visited Rome. He was chiefly employed in painting frescoes for the decoration of palaces, e.g. the Hotel de Thorigny and parts of the Louvre, but also painted easel pictures, one of which in the Louvre is dated 1660. He is a close imitator of Claude Lorrain. He had a son who was also a landscape painter. The Christian names of both are unknown, but the initial P. appears on some signed works of the elder, and P. Patel fils on some of those of the younger, who also signs with a monogram, apparently composed of the letters APT, before the surname.

I. 327. *River scene, with shepherd and sheep.* In foreground on r. a dark tree, to l. of it a shepherd in a red cap driving sheep towards a river which winds to r. distance across the picture; in centre near to the edge a brown horse is feeding. On the river is a man in a rowing boat; on the other side to l. the portico of a ruined Doric temple pointing r. A gentleman in a pink cloak, leading a little boy, ascends the steps. Between two of the columns is seen a distant tower. The bank behind and to r. of the ruin is thickly covered with bushes and feathery trees. Misty distance on r. with rosy sky behind it.

Canvas, 9 $\frac{1}{2}$ " by 1' 0 $\frac{1}{2}$. Mesman.

I. 331. *Landscape, with figures and classical ruins.* On l. a raised bank, seated on it two men playing on pipes, another sitting up in a blue jacket, and a dog; a pool of water with rushes extends across the foreground; in r. corner, trees, one of them fallen, grow in it, and four cows, two near at hand to r. and two at the far end of the pool, are walking about in it. An arched Roman drain ends the pool on r. On the opposite bank r. a massive classical ruin, with trees about it, shewing an arch of two tiers, with Corinthian engaged columns, etc. On r. behind the ruin an Italian farm-house with a man in front of it. On l. of picture beyond the pool is open ground sinking towards



331



413



10



58



a valley, and beyond that blue hills with one peak. There are two men and a boy a little beyond the pool ; in middle distance l. a round tower and other buildings among trees. The sky is blue with yellow sunset light on the horizon l.

Canvas, 2' 1" by 2' 9 $\frac{1}{2}$ ". VanSittart.

**PEETERS. BONAVENTURA PEETERS. Flemish School, 1614
—1652.**

Marine painter: baptized on July 23, 1614, at Antwerp, died on July 25, 1652, at Hoboken. He was the second of the brothers Gillis, Bonaventura and Jan, all of whom were painters. The two elder for some time worked together and both became members of the Antwerp Guild in 1634, but there are many pictures by the hand of Bonaventura alone, some of them dated, which enable us to follow the development of his style. He was fond of painting stormy seas, and often introduced ships and fights at sea.

I. 347. Sea-piece, with figures. On l. a tall brown cliff, overhanging and of irregular shape, with sparse bushes growing on it ; a flat beach runs out below it to r. across foreground. Under the cliff are five men, two seated, and three standing facing them. Off the beach towards r. is a fishing boat with the mast lowered. Further out and more to l. a three-masted ship, stern on, with flags flying at main and mizzen masts ; bare masts. Dark grey clouds in sky, with a light in horizon to l.

Signed lower l. corner

B.P.

Panel, 1' 0 $\frac{1}{2}$ " by 1' 5 $\frac{1}{2}$ ". Mesman.

I. 398. Sea-piece, with shipping. On r. at some distance a fort with jetties, a sailing boat and a rowing boat this side of it. A large ship to l. and other large craft in the background. Grey sky and smooth pale green sea.

Panel, 9" by 1' 2 $\frac{1}{4}$ ". Mesman.

I. 399. Sea coast, with a stormy sea. On r. a sloping shore with rocks and surf below it ; a round stone tower on it to r., from which two men are running to l. towards a ship which is on her beam ends on the rocks. On l. is seen the prow of large boat, with sails lowered ; a man on it gesticulating. Dark clouds with a break, a dark stormy sea.

Panel, 4 $\frac{1}{2}$ " by 8". Mesman.

I. 413. *River scene.* A grey swollen stream flows between sloping sandy banks across the picture from l. corner up to r.; on r. is a small patch of sandy bank with rushy grass and a hurdle on it. On the stream a boat sails to r. with a red white and blue flag flying and two men in it. On the opposite shore between two round-topped sand-hills is seen a distant church. The sky is grey and cloudy.

Signed in lower r. corner

B.P.

Panel, 8" by 10 $\frac{1}{4}$ ". Mesman.

PERUGINO. PIETRO VANNUCCI (called PERUGINO). Umbrian School, 1446—1523.

Born in 1446 at Città della Pieve in the territory of Perugia, and died at Fontignano near the same in 1523. It is not known who his master was, but he probably studied for some time in Florence after leaving Perugia. The earliest of his important works still existing are the two frescoes in the Sistine chapel of the "Baptism of Christ," and of "Christ delivering the keys to S. Peter," executed about 1480, and his choice for such a work shews that his reputation was already great. After this he appears to have visited many parts of Italy, executing commissions in Rome and elsewhere, but probably spent most of his time at Florence, where he married in 1493 and bought a house in 1496. He however kept in communication with Perugia and may have had a studio there. In his later years, owing to excessive production, his work became mannered and he fell into the habit of repeating stock motives; as a result his reputation sank, and he is said, though on no strong ground, to have fallen into poverty. He had several pupils of mark, among them Raphael. In his best work he combines the devotional feeling of the Umbrian school with something of the larger manner and more correct drawing and perspective of the Florentines. He delights in introducing elaborate architecture into his backgrounds, in the invention of which he shews both taste and knowledge. His composition, in harmony with the spirit of his work, is simple and severely symmetrical.

III. 120. [Imitation of PERUGINO.] *Virgin and Child.* Three-quarter length; the Virgin seated on a stone bench, bare-headed, with her head inclined to l. looking slightly to r. She wears a full blue mantle over a close red dress edged with gold and cut square at the neck, and tied at the waist with a dark red girdle. On her knee supported by her r. hand stands the child with light gold hair, with a transparent girdle, his body turned to r., looking round to l. over his r. shoulder; his r. hand held against his body, his l. raised and touching the Virgin's dress at the throat. Behind is a simple landscape and blue sky.

Panel, 1' 8" by 1' 5". Hare.

This picture, formerly attributed to Raphael, is a modified repetition, by some feeble

pupil or imitator of the school of Perugino, of the central motive of the picture by that master at Bologna. Cf. Crowe and Cavalcaselle, *Italian painting*, III.

PHILLIPS. THOMAS PHILLIPS, R.A. British School, 1770—1845.

Portrait painter: born at Dudley in Warwickshire in 1770; he first was taught by Eginton, the glass-painter, at Birmingham, and then in 1790 came to London and was employed by Benjamin West on the windows of S. George's Chapel at Windsor. In 1792 he began to exhibit pictures, at first landscapes and historical subjects, but before long devoted himself to portraits and became one of the most popular painters of the time. He was elected A.R. A. in 1804, R.A. in 1808, and Professor of Painting in 1824. Died in London April 25, 1845.

III. 10. *Portrait of the Duke of Northumberland, Chancellor of the University*, 1840—47. Nearly half-length; face three-quarter full. Wears a black coat with gold buttons, full white stock, and a brown wig. In background l. a dark red curtain and the jamb of a door or window; r. trees and sky.

Canvas, oval, 2' 3 $\frac{3}{4}$ " by 1' 10 $\frac{3}{4}$ ". Presented by G. C. Heath, M.A., King's College.

PIAZETTA. GIOVANNI BATTISTA PIAZETTA. Italian School, 1682—1754.

Born at Pietrarossa on Feb. 13, 1682; was first a pupil of B. Molinari at Venice and then of G. M. Crespi at Bologna. His works are remarkable in that age for their freshness and the careful study of nature which they display, and for effective use of strong light and shade. In 1750 he became the first director of the Venetian Academy, and died April 24, 1754, at Venice.

II. 221. *Girl with a cat*. Half-length; she is dressed in green with a little white at the neck and a white cloth confining the hair; her face is full, and looks downwards. With her r. hand she holds a black cat, with the l. she dangles a dead mouse by the tail. The cat stretches out its paws for the mouse.

Canvas, 1' 5" by 1' 1 $\frac{1}{2}$ ". Mesman.

PIETERS. GEERTJE PIETERS. Dutch School, 17th century.

A fruit and flower-painter: the dates of her birth and death are unknown. She was a pupil of Maria van Gosterwyck and was working at Delft at the beginning of the 18th century. One of her pictures is dated 1680.

III. 58. *Flowers.* Sunflower, poppies, dahlias, etc. in a brown vase near the edge of a black marble table with white veins; on the vase are Biblical scenes in relief, and an inscription, of which the letters ET CHRISVS are visible. Background dark-green.

Signed lower r. corner



Canvas, 2' 6 $\frac{1}{2}$ " by 2' 1 $\frac{1}{2}$ ". Fitzwilliam.

PINTURICCHIO. BERNARDINO DI BETTO BIAGIO (called IL PINTURICCHIO). Umbrian School, 1454--1513.

Born at Perugia, probably in 1454, died at Siena, Dec. 11, 1513. He is said by Vasari, but probably erroneously, to have been a pupil of Perugino. He was chiefly a fresco painter, and was employed at Rome for several years before and after 1490 in the decoration of various important buildings, Sta. Maria del Popolo, the Vatican, etc. In 1496 he went from Rome to Perugia, and between 1502 and 1507 he painted his great frescoes of the life of Aeneas Silvius at Siena. He died here in 1513 of starvation, it is said. In his easel pictures, Pinturicchio employed tempera, and did not like Perugino adopt oil. He is one of the greatest masters of the Umbrian school. His work is always pleasing, delicate and effective as decoration, and though his style has its mannerisms, especially the affected pose of his figures, and a somewhat mincing gracefulness, these are rather characteristic of the school than of the man.

III. 119. *Virgin and Child with S. John.* The Virgin, wearing a red dress and a dark green mantle passing over her head, both edged with gold embroidery, sits facing the spectator with her head inclined downwards and three-quarters l. On a black and white cross-patterned cushion on her knee sits the infant Christ, dressed in a long yellow tunic adorned with borders and square patches of black and gold embroidery, and reading a book which the Virgin with her r. hand helps him to support, while her l. hand rests on his l. shoulder. Below l. enters the infant S. John, wearing over his coat of skins a crimson cloak with a gold border, and joining his hands in adoration. The heads of all three personages are adorned with patterned and dotted nimbus. In background a rich landscape; on r. a



Fig



388



389



cavalcade passing along a road near a tall palm-tree towards some broken and tunnelled rocks, on l. some figures standing near a house with towers not far from a tall poplar. Blue mountains in the distance.

Tempera. Panel with arched top, 1' 9" by 1' 3". Presented by Samuel Sanders, M.A., Trinity College.

A well preserved and richly coloured example. The draping of the infant Christ indicates that it was painted for a convent of nuns. The motive of the Child seated on a cushion on the Virgin's lap is peculiarly characteristic of Pinturicchio, as are also the features of the landscape and the profuse employment of gold for the lights and ornaments.

This picture is not included by Mr Berenson in his list of the painter's works, *Central Italian Painters*, p. 169.

PISANI. ALFONSO PISANI. Italian School, 18th century.

Little is known of this painter. He was a pupil of Felice Torelli of Verona, and executed several altar-pieces at Bologna about 1750.

I. 514. *Landscape, with figures and sheep.* In foreground sheep going away from the spectator along a path across a field; among them a man in a red jacket sitting on a white horse; a dog follows them. On r. of the path a woman sits with a basket beside her. Further along the path are three men. In distance r., a town-wall and a church with campanile, and a mountain behind. On l. two clumps of trees, one in foreground, and one at a little distance.

Copper, oval, 5 $\frac{3}{4}$ " by 7 $\frac{1}{2}$ ". Mesman.

I. 515. *River scene, with cattle.* In foreground a peasant on a horse drives cattle and goats away from the spectator towards a river which flows across the picture down towards r. On the bank to l. of them is a group of figures. In foreground l. is seen the edge of a steep bank, on r. are bushes. Across the river is a round tower and other buildings, and trees; in the distance a tall purple mountain. Yellow light from l.

Copper, oval, 5 $\frac{3}{4}$ " by 7 $\frac{1}{2}$ ". Mesman.

I. 541. *River scene, with figures and buildings.* In middle distance a small blue lake with a stream flowing out in foreground. Beyond it a building with towers and a church; hills behind. In foreground r. an Italian peasant woman kneels on the edge of the stream to draw water. Behind her stand two peasants with loaded donkeys and a dog. On r. a tree.

Copper, oval, 5 $\frac{3}{4}$ " by 7 $\frac{1}{2}$ ". Mesman.

I. 542. *Wooded landscape, with stream.* On l. a stream flowing towards l. foreground with a wood beyond it. On r. bank a woman looking l. tucks up her red skirt to wade in it; behind her is another on a white pony with a little dog following. Behind them a large tree.

Copper, oval, $5\frac{1}{4}$ " by $7\frac{1}{8}$ ". Mesman.

POELENBURG. CORNELIS VAN POELENBURG. Dutch School, 1586—1667.

Landscape painter; born at Utrecht in 1586, was a pupil of A. Bloemaert and afterwards travelled to Italy. He stayed some time at Rome, where he was influenced by Elsheimer. His pictures soon became popular and he received many commissions in Italy, but by 1621 he was again in Utrecht, where he became Dean of the Painters' Guild in 1664 and died on Aug. 12, 1667. He was for some time in England in 1650. He painted landscapes, usually Italian in character, and full of figures in gay costumes. These often present some scriptural or mythological story, but are subordinate in interest to the landscape, and serve only to introduce variety of colour. His earlier pictures shew a somewhat unsuccessful imitation of Elsheimer, but the later are independent, they are bright and pretty in colouring, and much softer than the earlier. His style found many imitators.

I. 388. *Landscape, with Abraham and Isaac.* In foreground r. Abraham with head and feet bare, with a staff and a dagger at his waist, walks to l., followed by Isaac in white and brown, with bare arms, carrying a faggot on his shoulders. Beyond them is a large brick ruin with one marble column, overgrown with weeds. On l. on lower ground stand attendants and an ass; beyond them is another ruin with trees in middle distance l.; in centre lower, open country bounded by low blue hills.

Signed near bottom of Moses' staff

e.p.

Copper, 7" by 9". Fitzwilliam.

I. 389. *Landscape, with the finding of Moses.* In foreground l. on the near bank of a river stand four women in scanty draperies; the third from the l. holds a naked infant on her knee and points to a box and cloth on the ground. On opposite bank on r. are cliffs retreating from r. foreground to centre distance, and ruins; on l. open country and distant mountains. Sky blue, with yellow on the horizon.

Signed to r.

cp.

Panel, $7\frac{1}{4}$ " by $9\frac{3}{8}$ ". Mesman.

I. 390. *Landscape, with herdsmen and flocks.* In foreground r., cliffs rising to the top of the picture, the ground falling rapidly to a valley on l.; below the cliffs a shepherd in a close hat and red cloak stands facing l., by him is a white and brown dog and about him goats and cattle; in the cliff are arched chambers cut in the face; two figures stand at the entrance of one of these. In the valley on l. are trees, with rolling green meadows beyond and in the distance blue mountains. Sky blue with light clouds.

Panel, 6 $\frac{1}{2}$ " by 8 $\frac{1}{2}$ ". Mesman.

I. 545. [Attributed to POELENBURG.] *Portrait of a gentleman.* Half-length, the face in profile turned to l., the body facing the spectator. He has curly brown hair and a moustache and brown eyes; wears a broad white collar tied with strings ending in tassels, and a black doublet, slashed with white; the r. hand raised in front of the body, the thumb and middle finger joined. Background brown.

Copper, 5 $\frac{1}{2}$ " by 4 $\frac{1}{2}$ ". Mesman.

Called in Mr Mesman's Catalogue a portrait of Poelenburg by himself.

PONTE, DA. See BASSANO.

POST. FRANS JANSZ POST (or POOST). Dutch School, 1612?—1680.

The son of the glass-stainer Jan Post; born at Haarlem about 1612. In 1637 he accompanied Count Maurice of Nassau-Siegen on a voyage to the West Indies and S. America, where he made many sketches. On his return to Haarlem in 1644 he joined the Painters' Guild in 1646 and married in 1650. He was buried at Haarlem, Feb. 16, 1680. He painted landscapes, chiefly of Brazilian scenery.

I. 276. *Scene in Otaheite.* On l. and r. two thatched and palisaded huts; behind each grow palms and other tropical trees. The sky is pale and yellowish.

Canvas, 8 $\frac{1}{4}$ " by 11 $\frac{3}{4}$ ". Mesman.

POTTER. PAULUS POTTER. Dutch School, 1625—1654.

Landscape and animal painter: son of the painter Pieter Potter, baptized at Enkhuyzen Nov. 20, 1625. Was pupil of his father, Pieter, at Amsterdam, and of Jacob de Wet, at Haarlem. From 1646 to 1648 he was at Delft, from 1649—52 at the Hague; he then went to Amsterdam, where he was buried on Jan. 17, 1654. Though he occasionally attempted other subjects, he was preeminently a painter of animals, especially cattle, which he usually places in a simple landscape. He treats his subjects realistically, with minute observation, and is unrivalled in his peculiar province. His etchings are not less excellent than his paintings.

I. 363*. [Attributed to POTTER.] *Horse drinking.* In foreground a stream flowing down to r., past a rough mound on l. In the centre on the opposite bank is a white horse stooping to drink in the stream. To r. of him the bank is lower. The ground is all broken and brown; a bare pole sticks out of the high bank on l. The sky is covered with dull, brownish clouds.

Panel, 8 $\frac{1}{2}$ " by 6 $\frac{3}{4}$ ". VanSittart.

POUSSIN. GASPARD DUGHET (called G. POUSSIN). See DUGHET.

POUSSIN. NICOLAS POUSSIN. French School, 1594—1665.

Born at Villers near Les Andelys in Normandy in 1594. His first teacher was Quentin Varin at Les Andelys, but he went to Paris at the age of eighteen and there studied under F. Elle and George Lallemand, but was more influenced by the works of Raphael, which he only knew in engravings. After two unsuccessful attempts to reach Rome, he took part in the decoration of the Luxembourg and other works of the kind, which attracted some attention, and he was enabled to reach Rome in the company of the poet Marini (1624). Here he devoted himself to the study of ancient works of art and monuments of all kinds, determined to go to the fountain-head rather than to works of the Renaissance, and by this means he formed an independent style, classical, but not imitative. He also keenly studied nature, anatomy and perspective, and sketched the country round Rome. During his first few years he suffered from poverty, but presently made his reputation with two pictures for Cardinal Barberini. He returned to Paris in 1640 but only remained there two years, and then returned to Rome, where he died Nov. 19, 1665. He was one of the greatest of French painters and influenced the art of his country strongly, especially in landscape. His style is severe, and subordinates colour to drawing and composition; whatever the subject of the pictures a stately, classical landscape nearly always plays a part.

I. 316. *Rebecca and Eliezer at the well.* In foreground a little to r. of centre, Eliezer in a white turban and a yellow tunic over a blue one and trowsers, and with a scimitar, facing to r., talks, with hands extended to Rebecca, who wears a blue robe over a red dress; her r. hand is on her breast, with her l. she holds up her skirt; on the ground between them a pitcher. On r. a group of three women, two of them with pitchers, lean on the fountain and look to l. The fountain consists of two stone tanks and in the middle a square pillar with a stone ball at the top. On l. a group of nine women talking, playing, and drawing water. In the background, which rises slightly on each side, is a group of large buildings on l., on r. a smaller building and rocks. In the centre, beyond the valley, distant grey mountains. Blue sky with clouds; evening light.

Canvas, 1' 7 $\frac{1}{2}$ " by 2' 6 $\frac{3}{4}$ ". Fitzwilliam.

Two pictures of this subject by Poussin, one in the Louvre, are mentioned by Smith, *Catalogue Raisonné*, VIII. p. 5, no. 6.



545



363*



316



527



220



QUERFURT. AUGUST QUERFURT. German School, 1696—1761.

Born at Wolfenbüttel in 1696, was a pupil of his father Tobias and of Rugendas, the battle painter, Director of the Academy of Augsburg; became in 1752 a member of the Academy of Vienna, where he had settled; died in 1761. He chiefly painted battles and hunting-pieces on a small scale, in which he imitated the style of Philips Wouwerman.

I. 284. *Portrait of Charles VII., Emperor of Germany.* The Emperor, on a white charger, prancing, with its head to r., is looking round towards the spectator and holds in his r. hand a marshal's baton. He wears a red coat, cuirass, cocked hat, dark breeches, and jack-boots. On r. is seen a battle.

Canvas, 1' 6" by 1' 1 $\frac{1}{2}$ ". Presented by Miss Whitehurst.

I. 285. *Portrait of Maria Theresa, Empress of Germany.* The Empress is mounted on a black horse, which walks towards the spectator; in her r. hand she waves a sword. She wears a richly embroidered white dress and a mantle of blue and gold lined with pink, long white gauntlets and an imperial crown. The ground falls away immediately behind her, on the l. is a square castle on a distant hill. Sunset sky.

Canvas, 1' 6" by 1' 1 $\frac{1}{2}$ ". Presented by Miss Whitehurst.

QUINKHARD. JAN MAURITS QUINKHARD. Dutch School, 1688—1772.

Portrait painter: born at Rees near Cleves on Jan. 28, 1688, but apparently lived and worked at Amsterdam, where he was a pupil of A. van Boonen, and died in 1772. He painted mythological and other subjects besides portraits, but succeeded best in the latter, which he treats very much in the style of van Boonen; he is fond of fine dresses and furniture and elegant attitudes.

I. 527. *Portrait of the paintress, Henrietta Wolters.* Full face, half-length; she wears a yellow dress, somewhat low at the neck, with a white silk scarf over the shoulders, a necklace, and a white lace cap, hanging down at the sides, with pink ribbons; her hair is grey. Background dark brown.

Signed on l. half-way down

Quinkhard /
1739

Copper, oval, 4" by 3 $\frac{1}{2}$ ". Mesman.

Engraved by Houbraken (no. 81) with date 1732.

F. C.

RAEBURN. SIR HENRY RAEBURN, R.A. British School,
1756—1823.

Born at Stockbridge near Edinburgh in 1756. At the age of 15 he was apprenticed to a goldsmith, but before long, with little teaching, became a skilful miniaturist and practised that art for a time with success, till he deserted it for portrait-painting in oil. At the age of 22 he married and went to London and soon afterwards, by the advice of Sir Joshua Reynolds, to Rome, where he studied for two years. When he returned to Edinburgh in 1787 he became the favourite portrait painter of his day, and painted the most distinguished persons in his country. In 1814 he was elected A.R.A. and in 1815 R.A. In 1822, during the visit of George IV. to Scotland, he was knighted and died in the following year. He is one of the greatest portrait painters of the British School, but is more successful in his portraits of men than of women. He excels in seizing and powerfully expressing the character.

II. 220. *Portrait of W. Glendouwyn.* Three-quarter length, standing to r., the l. arm extended and the hand resting on a stick behind a rock in front; the r. on his hip. He is ruddy and clean shaven and wears a small white wig, a brown coat, a white waistcoat open at the top, and white cravat. Behind him on l. is the trunk of a tree, on r. is seen a misty landscape and a loch.

Canvas, 4' 1 $\frac{1}{2}$ " by 3' 3". Purchased.

RAPHAEL. RAFFAELLO SANZIO (called RAPHAEL). Roman School, 1483—1520.

Born at Urbino, April 6, 1483; his father, Giovanni Santi, himself a painter and poet, was probably his son's first teacher, but died in 1494; after this Raphael was for some time a pupil of Perugino, whose influence is very apparent in his earlier works. In 1504 and again later he visited Florence, and there learnt much from the works of earlier masters and living painters. In 1508 his reputation was already so great that he was called to Rome from Florence by Pope Julius II. who employed him to decorate with frescoes the "Stanze" of the Vatican, a work which he continued under Leo X. who became Pope in 1513. He was compelled to employ many assistants in so large a task, the chief of whom were Giulio Romano, Francesco Penni, Perino del Vaga and Giovanni da Udine. In 1514 he succeeded Bramante as architect of the Vatican and in 1515 was made director of the excavations in Rome, and though he fulfilled these various duties with all energy, found time for his many easel pictures of sacred subjects and portraits. He died on his birthday, April 6, 1520, just 37 years old. For the literature on Raphael see E. Müntz, *Les historiens et les critiques de Raphael*, Paris 1883.

III. 118. *The Vision of Ezekiel.* [After RAPHAEL.]
Panel, 1' 4 $\frac{1}{2}$ " by 1' 1". Hare.

A good and early copy of the picture in the Pitti Gallery, usually attributed to Raphael, but of which according to Morelli only the composition is his.

III. 126. *Holy Family.* [After RAPHAEL.] St Elizabeth, St John Baptist and St Joseph in the background.

Canvas, 4' 10" by 3' 8". Presented by the Rev. W. S. Burgess, M.A.

A copy of the picture in the Naples Gallery.

REINAGLE. PHILIP REINAGLE, R.A. British School, 1749—1833.

Landscape and animal painter; born 1749. He began life as a portrait painter, acting as assistant to Allan Ramsay, but, disgusted with the methods of that painter, turned to animal painting, in which he imitated the Dutch Masters of the 17th century and sometimes copied their works. He also painted panoramic views of places in Italy, Spain, etc. He was elected A.R.A. in 1787 and R.A. in 1812, and died at Chelsea in 1833.

V. 453. *Landscape, with figures.* On l. at a little distance a red-tiled low cottage separated by a tree from a road which goes up the r. of the picture over a slight rise; on the road is a dog and farther on three figures; to r. of it in foreground a man seated on a tree trunk, turned away from the spectator; beyond that is a dead tree with planks and ladder leaning against it, and a sign-post and milestone to l. of it. In distance undulating green fields; grey sky.

Panel, 5" by 8 $\frac{3}{4}$ ". Mesman.

REINAGLE. RAMSAY RICHARD REINAGLE, R.A. British School, 1775—1862.

Landscape and animal painter; son of Philip Reinagle, born in 1775. After receiving instruction from his father he studied in Italy and Holland. From 1806 to 1813 he was a member of the Water-Colour Society, in 1814 became A.R.A. and in 1823 R.A. He died at Chelsea in 1862.

V. 448. *Landscape, with part of the Claudian Aqueduct near Rome.* In foreground a pool; on r. a flock of goats, with the goatherd among them, winding from l. comes down towards it. Across the pool on the r. trees and the aqueduct; in the furthest arch l. a man stands talking to two seated women; two cows near. To l. of a gap in the aqueduct in the centre are seen blue mountains and two figures. Evening sun falls through the arches on r. In middle distance l. more ruins and trees.

Canvas, 1' 8" by 2' 4 $\frac{3}{4}$ ". Fitzwilliam.

REMBRANDT. REMBRANDT HARMENSZ VAN RYN. Dutch School, 1606—1669.

Born at Leyden on July 15, 1606; while still young he went as a pupil to Jacob van Swanenburg and for a short time to Pieter Lastmann in Amsterdam. He returned home in 1623, and while continuing his studies obtained some practice and reputation in portraits. In 1631 he settled at Amsterdam, where he married in 1634. He rapidly gained fame and had many pupils, but in spite of the great number of works he produced, he fell into distress through a reckless passion for collecting works of art, became bankrupt in 1656 and appears henceforth to have lived in poverty. He was buried on Oct. 8, 1669. The great number of his works are portraits, including many large groups of members of various societies, guilds, etc., but he painted also many historical and scriptural subjects, *genre* pieces and landscapes; his etchings are numerous and shew some of his finest qualities. He had a strong influence on almost all the Dutch painters of his time, and among his many pupils were Dou, Ferdinand Bol, Ph. Koninck, etc.

III. 152. *Study of a man with a plumed hat and a long sword.* Three-quarter length; three-quarters full face, turned to r.; his r. arm is akimbo, his l. leans on a stone ledge and supports a huge cross-hilted sword. He wears a rich crimson costume reaching to the knees, with full sleeves tight at the wrist, a steel breast-plate, a gold chain round his neck, a broad hat with white and red feathers. He has a moustache and imperial. The background is dark; a little light falls from l. on the face; the rest is in shadow.

Signed lower r. corner

Rembrandt. f.
1636

Panel, 4' 1 $\frac{1}{2}$ " by 3' 4 $\frac{1}{2}$ ", arched at top. Fitzwilliam.

Formerly in the collection of the Earl of Besborough: see Smith, *Catalogue Raisonné*, VII. p. 101, no. 273; Waagen, III. 448. Engraved in Forster's *British Gallery*, 1807.





RENI. GUIDO RENI. Bolognese School, 1575—1642.

Born at Calvenzano near Bologna on Nov. 4, 1575; he studied for some years under Denis Calvaert, but afterwards joined the Academy of the Carracci, and soon became a dangerous rival of his masters. In 1599 he appears to have gone to Rome, though the picture in the Barberini Palace called a portrait of Beatrice Cenci, which he is supposed to have executed at this time, is probably not a portrait of her. In 1604 he was again in Bologna and working with the Carracci on the frescoes of S. Michele in Bosco, but returned to Rome in 1605, where he was for a time strongly influenced by Caravaggio; here he stayed and painted some of his finest works, most of them frescoes, and notably the "Aurora" of the Rospigliosi Palace. From 1612 to 1620 he was again in Bologna, and after two years spent in various parts of Italy, returned there in 1622 and remained till his death on Aug. 18, 1642. He was a most prolific painter and his works include religious, historical and mythological subjects, many of them on a large scale. His style underwent several changes in the course of his life, and specially towards the end was steeped in a peculiar idealism based on classical models; the weakness of his later pictures, however, was mainly due to the necessity of hasty production forced upon him by debts incurred in gambling. He had many pupils both in Rome and Bologna.

III. 124. *The daughter of Herodias, with the head of John the Baptist.* [School of RENI.] On l. a page in a grey doublet with white sleeves and hose and a pink sash over his shoulder, kneels on one knee facing r. and holds up in both hands St John's head on a golden dish. Salome a little to r., full face, in a scarlet dress with a black petticoat and white sleeves, her l. arm akimbo, grasps the head by the hair with her r. Background a wall; light from top l. corner.

Canvas, 6' 1 $\frac{1}{4}$ " by 4' 11 $\frac{1}{2}$ ". Presented by the Rev. T. Halford.

Formerly attributed to Elisabetta Sirani, but probably the work of some inferior pupil of Reni, or at least of some member of the Bolognese School under his influence.

REYN. JAN DE REYN. Flemish School, 1610—1678.

A pupil of Van Dyck, whom he accompanied to London; he was born at Dunkirk in 1610 and died there in 1678. After Van Dyck's death he returned to Dunkirk, where he painted several pictures of sacred subjects for the churches there, and a number of fine portraits.

I. 315. *The Fowl Market.* A quantity of game hanging up on a wall to r. and lying on the ground, including pheasants, a swan, wild-boar, deer, hares, and small birds; on the r. of centre, a table; behind it a man with a short grey beard, in a black cap and red jerkin, leans over a basket and holds a snipe in his l. hand. He looks to r. at a large hound, which is

leaping up at a large glazed partition which ends the picture on r. The nose of another dog is seen on r. Behind the man is a cloudy evening sky and a distant house.

Canvas, 6' 11" by 10' 11". Presented by C. Maud, Esq.

RIBERA. JUSEPE DE RIBERA (called SPAGNOLETTO). Neapolitan School, 1588—1652.

Born at Jativa near Valencia on Jan. 12, 1588. After studying under Francisco Ribalta at Valencia, he went to Italy while still young and studied in Rome and other cities for some time in spite of great poverty. He was at first attracted chiefly by the works of Raphael and Annibale Carracci, and afterwards by those of Caravaggio. He presently migrated to Naples where he married and received more encouragement, being employed on commissions for Philip IV. of Spain. In 1630 he was made a member of the Roman Academy of St Luke. He died on Sep. 2, 1652; the stories of his suicide and other misfortunes in 1648 being probably fabrications of his rivals. He was the greatest master of the school of the *Naturalisti*, and had a powerful influence on Italian and especially Neapolitan art. His work is marked by strong contrasts of light and shade and a broad pictorial handling; he has a great power of expressing strong, often painful emotion; in his choice of types he aims more at the strongly marked than the beautiful, but his figures are always full of character and life. The somewhat gloomy cast of feeling which appears in many of his works is a characteristic of the School, and the overstrained emotion of the religious pictures is peculiarly Neapolitan, though it pervades in a less degree much of the religious art of the century. It is difficult to decide how much his art owed to Italian influences; in the main it was probably quite as much Spanish as Italian.

II. 166. *Jacob in prayer, while keeping Laban's sheep.* [After SPAGNOLETTO.] In the centre Jacob, in a long dark robe, kneels on one knee facing the spectator, his r. hand resting on the back of a sheep, one of which stands to l. of him; his l. hand is on his breast, his face uplifted. To r. of him two more sheep standing. In background l. and centre rocks, on r. sky.

Canvas, 5' 9" by 6' 10 $\frac{1}{2}$ ". Presented by J. Fitzgerald, Esq.

RICCI. SEBASTIANO RICCI. Italian School, 1660—1734.

Born at Belluno, near Venice, in 1660, and studied under Federigo Cervelli at Venice and also at Milan under Alessandro Magnasco of Genoa. He visited various parts of Italy and was employed first by the Duke of Parma and then by the Emperor at Vienna on the decoration of the palace of Schoenbrunn. After this he spent ten years in England, where he was chiefly employed in the decoration of mansions and public buildings. He died at Belluno on May 13, 1734. He excelled in the imitation of other masters; his own style was facile and pleasing in colour, but poor and mannered in design.

II. 180. *Bacchus and Ceres.* Four half-length figures; on l. Bacchus, crowned with ivy, leans forward towards the lap of Ceres,



315



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holding a bowl of wine. Ceres is seated facing l. and has her r. hand over Bacchus' shoulder, her l. holds ears of corn. Looking over her r. shoulder is Proserpine with a sheaf of corn on her shoulder, and behind Ceres on r. a laughing faun.

Canvas, 2' 9 $\frac{1}{2}$ " by 3' 6 $\frac{3}{4}$ ". Mesman.

RICHARDSON. JONATHAN RICHARDSON. British School,
1665—1745.

Portrait painter; born 1665; was pupil of John Riley, whose niece he married. After the deaths of Kneller and Dahl he became the chief portrait painter of the day and made a fortune on which he was able to retire. He wrote several works on art, "The Theory of Painting," "The Connoisseur," etc. He died in 1745. His son, of the same name, was also a portrait painter, and he had several pupils.

III. 8. *Portrait of the poet, Thomas Gray.* A boy of about ten, with brown hair tied up behind, seated in a high-backed chair facing the spectator with the head turned r. His legs are crossed, r. elbow rests on a small green table, he holds a book in his r. hand, his l. rests on knee. On the table are books upright, and a silver ink-tray and a quill. He wears a blue, flowered, full-skirted coat, lined with dove-coloured satin, a long waistcoat of the same satin, dark blue knee-breeches, white stockings and red slippers. Background dark.

Canvas, 4' 1" by 3' 3 $\frac{1}{2}$ ". Presented by H. Hazard, Esq.

III. 16. *Portrait of the poet, Alexander Pope.* Not quite half-length, the body turned to r., the head looking back over r. shoulder. He has brown hair and wears a crimson dressing-gown with a broad border of fur, and a shirt open at the neck.

Signed lower r. corner

R.
1742.

Canvas, 1' 1" by 1 1". Mesman.

From Lord Mitford's collection.

EXCELSIOR Vases made from two large
yellow stone blocks.

There are several vases of a single colour. The one shown, which is
represented here is the most common. It is made of
yellow stone.

T 901 *Two vases of yellow stone of Diexor. The
vases except bases are covered in black and reddish glaze. The
bases are covered in white glaze. The handles are in the form of the
heads of two Egyptian baboons.*

Height - 1' 10" 1/2" Presented by the author.

EXCELSIOR *A vase of yellow stone of Diexor.*
Fig. 1,

This is known as the vase with the red and black decorations. It
consists of two parts and is white.

The Diexor vases

EXCELSIOR *Robert Robert French School.* Fig. 1,

Architectural vases are a few, for e. g., on the base and 1/2 way. The
vases consist of tall, young and bare trees or columns of various structures. In
the picture at hand, it was made a number of the columns in red. The bases are
made of two red columns of the French school of the 18th century, and the columns
are painted with red and greenish colors. It is a common color "Robert" in
Europe.

T 901 *Interior of a church building. Two arches divided by
a pedestal in front of which is a seated female statue with joined arms
in a stylized pose. The arch leads to a staircase at the top of
which is a tier in a red robe. On it at the base of the staircase sits an
Italian woman with a basket beside her. Through an arch in a
momentarily behind the one in front is seen a distant house and a
column surrounded by a statue.*

Panel 3' by 4'. Messman.

V 902 *Interior and figures of a church building. A statue of a
seated female figure stands on an inscribed base. Immediately behind
it is a massive arch through which is seen a church in a
part of the arch is an arch in a niche. In the statue a man in a red
cloak standing at it. On it a man seated in a red cap and light shirt
with bare legs. To him two women standing a little boy beside
one of them.*

Panel 3' by 4'. Messman.



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RICHMOND. WILLIAM BLAKE RICHMOND, R.A. British School. Born 1843.

Portrait and historical painter; son of George Richmond, R.A., born 1843, pupil of Sir F. Leighton, won the gold medal at Berlin in 1886, elected R.A. in 1896.

IV. 502. *Portrait of Dr Westcott, Bishop of Durham.* Three-quarter length; seated to l., dressed in black and wearing gown. The head is turned to face the spectator, the hands rest on the arm of the chair, the l. uppermost. Background dark.

Canvas, 4' 1 $\frac{1}{2}$ " by 3' 3". Presented by the subscribers.

RIETSCHOOF. JAN CLAESZ RIETSCHOOF. Dutch School, 1652—1719.

Born at Hoorn in 1652; was a pupil of Abr. Liedts and Ludolf Backhuysen; he painted sea-pieces and storms.

See DUTCH SCHOOL.

ROBERT. HUBERT ROBERT. French School, 1733—1808.

Architectural painter; born at Paris, May 22, 1733, and died there April 15, 1808. He visited Rome while still young and there studied the remains of classical architecture. On his return to Paris he was made a member of the Academy in 1766. His pictures are the finest of their kind produced by any French painter of the 18th century, and are numerous in French galleries; he was also successful in etching. He is sometimes called "Robert des Ruines."

V. 451. *Staircase in a classical building.* Two arches divided by a pilaster in front of which is a draped female statue with folded arms on a sculptured base. The l. arch leads to a staircase, at the top of which is a man in a red cloak. On r. at the base of the statue sits an Italian woman with a basket beside her. Through an arch on r. immediately behind the one in front is seen a distant house and a column surmounted by a statue.

Panel, 5 $\frac{3}{4}$ " by 4 $\frac{1}{2}$ ". Mesman.

V. 452. *Statue and figures in a ruined building.* A statue of a draped female figure stands on an inscribed base; immediately behind it is a massive arch through which is seen a domed church on r. R. of the arch is an urn in a niche, l. of the statue a man in a red cloak looking at it. On r. a man seated, in a red cap and light shirt, with bare legs, to l. of him two women standing, a little boy beside one of them.

Panel, 5 $\frac{3}{4}$ " by 4 $\frac{1}{2}$ ". Mesman.



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ROBUSTI, JACOPO. See TINTORETTO.

ROMBOUTS. GILLIS (or JILLIS) ROMBOUTS. Dutch School.

A landscape painter under the influence of Jacob Ruisdael; he is known to have been working between 1652 and 1663 at Haarlem. Not to be confounded with *Salomon Rombouts*. See Riegel, *Beiträge*, II. pp. 399 ff.

See DUTCH SCHOOL.

ROOS. JOHANN HEINRICH ROOS. German School, 1631—1685.

Born at Ottersberg in the Palatinate in 1631; he studied at Amsterdam under Julian du Jardin and Adriaen de Bie and then travelled in Italy, but settled in Frankfort on Main in 1668; here he lived till his death on Oct. 3, 1685, except for some visits to the Court of the Elector Palatine, who made him his Court-painter in 1673. He excelled in the painting of animals; his favourite subjects were pictures of cattle and sheep with figures set in an Italian landscape, which he treated in the manner of the "Italianizing" Dutch painters of the time. Portraits and religious pictures by his hand are comparatively rare. He was the first of a family of animal painters. He was also an etcher.

I. 278. *Cattle-piece.* In foreground l. three sheep lying down and two shepherds seated with backs to the spectator; in centre a black and white bullock with large horns, standing with his head to l.; on r. a black and white one lying down and facing a brown one standing away from the spectator. In background l. a hill sloping down to r. Cloudy sky, the whole picture very dark.

Canvas, 1' 2 $\frac{1}{2}$ " by 1' 2". Mesman.

ROSA. SALVATOR ROSA. Italian School, 1615—1673.

Born at Arenella, a suburb of Naples, June 20, 1615. After receiving the elements of a classical education he devoted himself to music and poetry, but soon turned to painting; after some time spent in travelling about Italy and making sketches from nature, he entered the school of Ribera and passed from him to Assiello Falcone, the battle painter. About his twentieth year he went to Rome and appears to have spent most of his time there till he was invited to Florence by the Grand Duke. At Rome he had been active not only as a painter, but as a writer of satiric poems directed against the clergy and the government. In 1652 after a prosperous and productive period at Florence he was again in Rome, where he lived till his death, March 15, 1673, still active and prosperous and the centre of a chosen society of artists and men of letters. He was a very versatile artist; he painted many figure subjects taken from classical and scriptural story, but is best known as a painter of battle-pieces and landscapes. In the latter he is wholly independent; his taste is for wild and gloomy scenery, drawn from his studies in the mountains of S. Italy, treated with power and originality. His battle-pieces shew the same taste for strong effects.

III. 144. *Landscape, with the sacrifice of Isaac.* In foreground l. a huge tree and a rocky platform on which is the altar with Isaac upon it, and Abraham with his r. arm raised and caught by an angel

hovering above. The foreground on r. is level and opens a view on a wide valley with grey mountains to l. of it and a tower in the middle distance r. On extreme r. at a little distance is seen the slope of a hillock with slender trees upon it. The sky is cloudy and grey with a patch of blue. The foreground is in shadow.

Canvas, 4' 5" by 6' 1". Smith.

ROSSELLI. COSIMO ROSELLI. Florentine School, 1439—1507.

Son of Lorenzo Rosselli, born at Florence 1439; his teacher was Neri de' Bicci. In 1480 he was invited by Sixtus IV. to share in the decoration of the Sistine Chapel, where his frescoes still exist. He died at Florence, Jan. 7, 1507. He was the master of *Fra Bartolommeo*.

V. 556. *Madonna enthroned, with St John the Baptist, St Andrew, St Bartholomew and St Zenobio.* In the centre on a raised throne the Virgin in dark blue mantle and crimson dress, both edged with gold, and a transparent veil, holds the infant Christ on her l. knee; He is turned towards the spectator and has the r. hand raised; behind her on each side stands an angel in pale yellowish robe, holding a bouquet of red and pink roses; a low wall hides their bodies below the waist. Slightly in front of the throne on each side the four Saints whose names are inscribed below them; on l. St John, with shaggy black hair and beard, in dark coat of hair and red, gold-edged mantle; next to him St Andrew with long grey hair and beard, in red robe and black cloak, both edged with gold, holding a book in his r. hand. On r. of throne St Bartholomew, with brown hair and beard, in pink robe and pale blue embroidered mantle, holding a knife in his r. hand; to r. St Zenobio. Inscribed on steps of throne

...ITER · REGINA · CELI · LETTARE · ALLELVIA ·

QVIA · QVEM · MERVISTI · PORTAR · EALLE...

In background, architecture of various marbles with five niches, one behind each of the principal figures; pavement of coloured marbles. In the centre at the bottom is inscribed the date MCCCCXXXIII DIE XXVIII NOVEMBERIS.

Panel, 6' 2" by 5' 8 $\frac{1}{2}$ ". C. Butler.

A figure appears to have been accidentally omitted in the date at the bottom of this picture, which is not included by Mr Berenson in his list of Rosselli's works; *Florentine Painters*, p. 127.

RUBENS. PETRUS PAULUS RUBENS. Flemish School, 1577—1640.

Born on June 28, 1577, at Siegen in Westphalia, of parents who were natives of Antwerp, whither his mother returned in 1587 after his father's death. He was intended for the study



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2)

of law and was for some time a page in the service of the Countess Lelaing, but was soon allowed to give up this for painting. He was for a little a pupil of Tobias Verhaagt, and then for longer periods of Adam van Noort and Otto van Veen. In 1598 he became a member of the Guild of St Luke; in 1600 he went to Italy and entered the service of the Duke of Mantua, for whom he painted copies of earlier masters. At the same time he was able, however, to visit Rome and other parts of Italy and in 1603 even Spain, and painted many original pictures. In 1608 he returned to Antwerp, and was made Court-painter to the Regents of the Netherlands, Albert and Isabella. In 1609 he married and built a house at Antwerp; in 1620 visited Paris by the invitation of Marie de' Medici; in 1628 he went on a diplomatic mission to Spain, and 1629 to England where he was knighted by Charles I. In 1630 he married a second time, his first wife being dead, and on May 30..1640, he died. He left a magnificent house and large property, acquired by his art. For many years he had enjoyed the highest reputation and produced an almost incredible number of pictures; many of them however were executed from his sketches by his pupils, among whom were Van Dyck, Jordaens and Snyders.

I. 228. *Sketch; Triumph of the Church.* The Church, a female figure in pink and blue, seated on a golden car drawn by three white horses to r., holds a radiant ciborium with the host. An angel rides one of the horses, and holds aloft the crossed keys; another flying behind holds a triple crown over the head of the Church. Two half-naked male figures of Heresy and Error (blindfold) follow the car as if dragged and others lie beneath the wheels. Two female figures lead the horses. Other angels in the air.

Panel, 6 $\frac{1}{2}$ " by 9 $\frac{3}{4}$ ". Kerrich.

This and the other sketches of Rubens are represented as pieces of tapestry loosely hanging on frames with architectural ornaments. Most of them are the original sketches for large pictures, many of which are well known, and are described in Smith's *Catalogue Raisonné of the Works of Dutch Painters*, to which references are given. These descriptions shew how the sketch was modified in the completed picture. See Smith, Part II. 496—7, and engraving by Bolswert (23. K. 4, nos. 64, 65 in Fitzwilliam Library).

I. 229. *The Triumph of Orthodoxy.* In the centre a radiant being in white advances to r. pointing to a long scroll above, supported by two cherubs, with the inscription HOC EST CORPVS MEVM. On l. two advancing figures, one a doctor in cap and gown, who bend forward in attitude of fear. In centre of foreground a wounded dragon; on r. various half-naked figures, apparently Vices, flying and fallen; a doctor and a friar prostrate, a flaming altar overturned.

Panel, 6 $\frac{1}{2}$ " by 8 $\frac{1}{2}$ ". Kerrich.

Smith, II. p. 140, no. 499.

I. 230. *The Triumph of Charity.* Charity, a female figure clad in white and pink, holding a naked child in her l. arm with two more clinging to her r., stands in a golden car drawn to r. by two lions, on

one of which sits a cherub. Two more cherubs follow, one holding a flaming heart, the other a torch ; others are floating in the air. Landscape background.

Panel, 6 $\frac{1}{2}$ " by 6 $\frac{1}{2}$ ". Kerrich.

Smith, II. p. 139, no. 495.

I. 231. *Abraham receiving bread from Melchizedek.* Melchizedek advances from l. in Eastern robes, a white garment and a long yellow mantle, the train of which is borne by a boy ; behind him are two other figures, one of them an old man carrying a loaf. Melchizedek puts a loaf into the hands of Abraham who comes forward on r. wearing a helmet and Roman armour ; behind him are two other warriors. In front of Melchizedek stand two large silver flagons. In background l. the end of a massive portico.

Panel, 6" by 6". Kerrich.

See Smith, nos. 376 and 504.

I. 240. *Design for the title-page of the Pompa Introitus Ferdinandi, Antwerp, 1641.* The design represents one side of a four-sided monument, consisting of a doorway surmounted by a pediment and flanked on each side by two supporting figures terminating in square pilasters. On l. and r. respectively are Mars and Mercury, and outside them female figures, on l. Victory, on r. Peace. Above the doorway is some illegible writing. In the pediment a relief of an Emperor seated on l. presenting a marshal's baton to a kneeling figure attended by a genius. Above, supported on l. by a female, on r. by a male figure, a medallion with bust facing r. and inscribed PHILIPPUS IIII. HISPAN. The supporting figures are reclining and each has a globe and other attributes. Above in the two corners are the chariots of the sun and moon rising towards the centre. There are traces of other designs on the panel.

Panel, 1' 8 $\frac{1}{2}$ " by 1' 2 $\frac{1}{2}$ ". Kerrich.

I. 241. *The Doctors and Fathers of the Church.* On l. a cardinal with red habit and hat, reading ; beyond him a figure in white habit and biretta, carrying a crozier ; to r. one in a Dominican habit with his face and r. arm raised and turned to l. Beyond him is a nun carrying a ciborium with the host. In front of them, looking back, a pope and a bishop in gold vestments ; they are all moving from



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l. to r. and appear to represent respectively St Jerome, St Bernard, St Thomas Aquinas, St Clare, St Gregory, St Augustine.

Panel, 6 $\frac{1}{2}$ " by 6 $\frac{1}{2}$ ". Kerrich.

See Smith, II. no. 501, and engraving by Bolswert (23. K. 4, no. 59 in Fitzwilliam Library).

I. 242. *The four Evangelists.* They are walking to r.; on l. St John, holding a cup, an eagle flying overhead; next St Matthew attended by his winged man; further r. St Mark with the lion in front of him, and St Luke, with the ox on the far side.

Panel, 6 $\frac{1}{2}$ " by 6 $\frac{1}{2}$ ". Kerrich.

See Smith, II. nos. 502—3, and engraving by Bolswert (23. K. 4, no. 2 in Fitzwilliam Library).

I. 243. *Triumph of Faith.* Faith in pink and white, standing to r. on a gold car beside a globe, elevates a chalice with host in her l. hand and looks back at four bound figures (one of them a woman), who follow the car. An angel standing by Faith supports a cross and two more draw the car. Angels fly in the air blowing trumpets.

Panel, 6" by 8 $\frac{1}{2}$ ". Kerrich.

See Smith, II. p. 139, no. 498.

I. 267. *Emblematical design: Earth and Water.* In centre a jar on a rock with water flowing from it; leaning on it are two figures, on l. a nude female, full face, the head turned to r., her r. arm supporting a cornucopia, her l. round the neck of a river god; a red drapery is thrown over her l. leg, and a white veil is in her hair. A cupid flies down from r. and places a wreath on her head. On r. is the river god, his back towards us, his head turned to l. towards the goddess. He has a white beard and reed-like hair, and dark bluish drapery; his legs are crossed. On l. a satyr supporting a basket of fruit with both arms on his shoulder. In foreground r. the head and arm of a triton emerging from the water and blowing a shell. In background l. sky, on r. reeds and rock.

Panel, 1' 1 $\frac{1}{2}$ " by 11 $\frac{3}{4}$ ". Presented by C. Finch, Esq.

I. 435. *The Judgment of Solomon.* [After RUBENS.] On l. beside the throne two counsellors, one of them in a black mantle covering

his head, the other in a red mantle. To r. of them the mother kneels with her back turned, looking to l. at the king and extending her arms towards the child. Solomon, seated on a high-backed gilded throne raised on three steps, extends his r. hand; he wears a blue robe with ermine at the neck. Before him in the centre a man with blue drapery about his middle, holds up the nude child and raises his r. arm; the dead child lies in front covered by a red drapery. On r. the false mother in green dress and white apron leaning forward, behind her an old woman. Above the executioner is blue sky seen through an arch. Beyond the king are an elder and two guards. On l. curtains.

Canvas, 2' 7½" by 3' 10". Presented by Mr J. Massey.

Smith, II. no. 939. Engraved by Bolswert (23. K. 4, no. 5 in Fitzwilliam Library).

RUISDAEL. JACOB VAN RUISDAEL. Dutch School, 1628(9)—1682.

Landscape painter: born at Haarlem in 1628 or 1629*. He was a pupil of his father Isack and probably of his uncle Salomon and was influenced, if not taught, by Allaert van Everdingen; he became a member of the Haarlem Painters' Guild in 1648, but in 1659 he had become a citizen of Amsterdam; in 1681 he returned in poverty to Haarlem and died there and was buried on March 14, 1682. The subjects of his landscapes, most of which have darkened greatly with time, are usually taken from the country round his home, but he had a preference for wooded scenery, and frequently introduces rocky waterfalls, which he cannot have seen there. They often recall Norway, but there is no reason to suppose he ever visited that country, and he probably acquired the taste from the pictures of Everdingen, though it is hard to believe that they are not based on the study of nature. Though one of the greatest of landscape painters, he met with little encouragement in his life. The figures in his pictures were usually inserted by other artists. Hobbema is said to have been his pupil. In his earlier works he spells his name, like his uncle, Ruysdael, in his later he uses the form Ruisdael.

III. 63. Landscape, with a waterfall and pine-trees. The waterfall, which flows towards and occupies the foreground, is divided by projecting rocks into three main streams. In the foreground l. a rock. Above the fall the stream winds to l.; the l. bank is steep, clothed with pines, on its highest point is a castle with square keep. The r. bank, more distant, rises to a bare hill. Cloudy sunset sky with light behind the pines on l.

* See A. Bredius, *Het Geboortejaar van Jacob van Ruisdael, Oud Holland*, vi. 1888, pp. 21—24.



63



74



Signed lower l. corner

Canvas, 3' 3" by 2' 9 $\frac{1}{2}$ ". VanSittart.

Fine work of Ruisdael's middle period.

III. 65. *Landscape, a brook and farm-house among trees.* A stream winds towards the foreground between high banks of white clay with grass on the top. In front on l. is broken ground; on r. bank a field and in it, near the edge of the stream, three sheep. On l. bank, at some distance a man with a long gun on his shoulder, a boy and a dog mount the bank to l.; r. of them on the far bank trees, and behind these a cottage. In distance on l. a field lighted by a gleam of sun. Cloudy sky, with a break on l.

Signed in lower r. corner

Panel, 9 $\frac{1}{2}$ " by 1' 1 $\frac{3}{4}$ ". VanSittart.

See Smith, Catalogue Raisonné, vi. p. 85, no. 268.

III. 74. *View on the Amstel with Amsterdam in the distance.* On r. a broad river extending across nearly half the picture, boats with white sails upon it; on l. fields with scattered trees and windmills; a road runs down the centre beside the river. Stretching right across the picture in the distance is the town, in which the river disappears under arches. Masses of grey and white cloud floating in the sky.

Signed lower l. corner

Canvas, 1' 8 $\frac{1}{2}$ " by 2' 1 $\frac{3}{4}$ ". VanSittart.

Smith, vi. p. 85, no. 269.

III. 75. *Landscape, with waterfall.* In foreground a rocky hollow with a stream flowing over stony bed to r. Beyond the stream in the

centre are two cottages, behind which on r. rises a high steep bank with trees on the summit, and a château on extreme r.; on the slope are dotted feeding sheep. On l. and farther off a wooded rise with hills behind in distance. Blue sky with masses of grey cloud.

Canvas, 2' 0 $\frac{1}{2}$ " by 1' 8". Fitzwilliam.

III. 84. *Landscape, with a blasted tree.* A stream, coming from r. distance, turns in the centre at a little distance and flows towards the foreground. On the l. bank in foreground is a dead tree standing on rough ground, and behind that a dilapidated cottage with a clump of trees beyond it; further on the bank sweeps round to r. and rises into hillocks which are white with snow in a gleam of sun; on the r. again is a cottage among trees. On the r. bank are level fields. A man is crossing the stream from r. Dark clouds in the sky.

Signed lower r. corner

Ruisdael
16

Panel, 1' 8 $\frac{1}{2}$ " by 2' 2 $\frac{1}{2}$ ". VanSittart.

Smith, vi. p. 85, no. 267.

RYCKAERT. MARTEN RYCKAERT. Flemish School, 1587—1631.

Landscape painter: son of David Ryckaert the elder, born at Antwerp in 1587; after a visit to Italy he became a member of the Antwerp Painters' Guild in 1611 and died there in 1631. He had only one arm, as appears from his portrait by Van Dyck in the Dresden Gallery. His favourite subjects are rocky wooded landscapes in the "Italian" manner with waterfalls, recalling in style those of Joos de Momper.

III. 81. *Classical landscape, with Pan and Syrinx.* In foreground l. at the foot of some tall and dense trees Pan pursues Syrinx into a bed of rushes: beyond the rushes a shallow pool in clear light with a nymph bathing and a satyr watching her from behind a rock. Above the pool a mass of wooded cliffs rises on r., in a cave under which are two nearly naked figures making a fire; a little nearer is a family of satyrs. In extreme foreground r. two goats on a bank; in distance in the centre a river winding over an open champaign to blue horizon.

Copper, 1' 3 $\frac{1}{2}$ " by 1' 11 $\frac{1}{2}$ ". VanSittart.

Formerly ascribed to P. Brill.



84



81



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SAFTLEVEN. CORNELIS SAFTLEVEN. Dutch School, 1606—
1681.

Landscape, figure, and *genre* painter: son of Herman Saftleven the elder, and brother of the younger, born at Rotterdam in 1606 and buried there July 4, 1681. Worked chiefly in Rotterdam, but also at Utrecht, where he is known to have been in 1634. At first a pupil of his father, he seems later to have been influenced by Adriaen Brouwer and David Ryckaert. The pictures most characteristic of him are scenes from peasant life, sometimes in the open, sometimes interiors. He also painted landscapes, with figures and cattle, and sacred subjects.

I. 380. *Interior of a stable.* In foreground towards r. kneels a man wearing a grey jacket and short dark green trousers, milking a white goat; further r. kneels a black and white goat, and beside a manger behind them stands a brown cow with white face; a halter hangs from a nail in the wall. Behind the man milking are three more goats and in shadow l. another man comes down the stair carrying a fork and mattock on his shoulder.

Panel, 1' 3 $\frac{1}{2}$ " by 1' 6 $\frac{1}{2}$ ". Fitzwilliam.

I. 381. *A Kitchen.* On r. a heap of tubs, baskets, measures etc. in a corner; above them a window-sill and a black and white cat sitting on it; outside the window it is dark.

Panel, 7 $\frac{1}{4}$ " by 9 $\frac{3}{4}$ ". Mesman.

I. 383. *Boy with goats.* On l. a hurdle and a rickety pigeon cote on a pole standing on a mound. In foreground a goat, a brown jar, a sleeping dog, on the mound below the cote a white goat. To r. of the mound a boy in brown leans on a stick towards r., his face turned towards the spectator. In r. corner three goats. In distance on r. low blue hills, with sky faintly pink above them, elsewhere dark.

Panel, 1' 4 $\frac{1}{2}$ " by 1' 10 $\frac{3}{4}$ ". Mesman.

SAFTLEVEN. HERMAN SAFTLEVEN II. Dutch School,
1610?—1685.

Landscape painter: born about 1610 at Rotterdam. He was first a pupil of his father Herman Saftleven I. and then went early to Utrecht, where he settled; in 1633 he married, and died on Jan. 5, 1685. A few *genre* and figure pieces by him are known, but he was in the main a landscape painter. He visited the Rhine and was one of the first Dutchmen to paint its scenery. His pictures are apt to be overcrowded with detail, and resemble those of the Antwerp landscape painters such as Jan Brueghel.

I. 379. *View on the Rhine.* The river flows down the picture to

r. foreground between hilly wooded banks with castles on them from distant blue mountains. In foreground l. an inn with trees behind it and a crowd of peasants dancing and singing in front; on r. the river with a crowd of boats in shore and on the stream. In middle distance l. of centre is a château with turrets and oriel windows, and over a hill on l. is seen a turret. Evening light from l.

Copper, 9 $\frac{1}{2}$ " by 1' 0". Fitzwilliam.

See also DUTCH SCHOOL.

SANTA CROCE. FRANCESCO DI SIMONE DA SANTA CROCE (sometimes called RIZO DA SANTA CROCE). Venetian School, 16th century.

The dates of his birth and death are unknown. He was a native of the village of Santa Croce; an Annunciation of his in the Church of St Spino near Sta Croce is dated 1504, and an altar-piece in a church near Mestre is dated 1541. On another altar-piece at Murano, dated 1507, he calls himself a pupil of Bellini.

III. 121. Marriage of St Catharine. On l. the Virgin seated three-quarter length, facing r., her head inclined; her r. hand rests on the back of the child, her l. supports him. She wears a white linen band on the forehead, a full blue mantle with a dark green lining drawn over the head, and under this a red dress with a gold band and linen edging at the neck. Immediately beyond her sits St Joseph in an orange mantle over a blue robe edged with gold, his l. hand resting on a staff. He is old, almost bald, and has a close grey beard. On the Virgin's knee sits the Child facing r., nude, his l. hand clasps his mother's fingers, with his r. he places a ring on the third finger of St Catharine's r. hand, who stands on r. facing him. She is bare-headed, her auburn hair parted in the middle and knotted behind her head; she wears a green dress brocaded with gold and pearls, and a crimson mantle loosely thrown round her. Her l. hand holds a palm and rests on a fragment of a wheel set with knives. In the opening below her r. hand is seen in middle distance a white stag couchant. In distance a blue hilly landscape with buildings in the centre; pink light on the horizon.

Panel, 1' 10 $\frac{1}{2}$ " by 2' 2 $\frac{1}{2}$ ". Hare.

Formerly attributed to Marco Basaiti.

SAVERY. ROELANT SAVERY. Dutch School, 1576—1639.

Born at Courtrai in 1576. He went to Amsterdam with his brother Jacob and studied there as a pupil of his brother, forming his style on that of P. Brill and J. Brueghel.



121



365



368



342

274
AC
18

After this he was for a time in the service of the Emperor Rudolf II. and had the opportunity of sketching in the Tyrolese Alps. In 1619 he returned to Holland and settled in Utrecht, where he exercised a strong influence on Dutch art. He died on Feb. 15, 1639. In his landscapes he made use of his Alpine studies, but as a rule he chose the scenery of wooded mountain valleys, rather than mountain scenery proper. His landscapes are filled with all kinds of creatures, which he paints with delight, choosing subjects which offer an excuse for their introduction. Occasionally too he painted flower-pieces.

I. 342. *Orpheus with beasts and birds.* A number of animals and birds in a ravine between rising banks with water falling down them on r., and many trees. Among the animals are conspicuous on l. a camel, a bison, lions and panther, on r. deer; a white horse in centre, a goat in foreground.

Signed on rock to r.

•R·SAVERY·
•SAEVERY F 162

Copper, 8 $\frac{1}{4}$ " by 10 $\frac{1}{8}$ ". Mesman.

I. 343. *The Creation of Birds.* A wood; foreground in shade with a steep bank on l., just beyond this a sunny opening with a pool in it. In foreground l. swans, r. ducks and geese; in tree on l. a vulture. On the pool are white ducks and swans, and other birds are flying down.

Signed lower r. corner

•R·SAVERY·
•FE· 1619 ·

Panel, 7 $\frac{3}{4}$ " by 9 $\frac{1}{2}$ ". Mesman.

SAYE. F. R. SAYE. British School.

Portrait painter; the dates of his birth and death appear to be unknown, but he was working from 1826 to 1858 and exhibited frequently at the Royal Academy. He was much employed by the Prince Consort.

The Prince Consort as Chancellor of the University (1847—1861). (In the Sculpture-room.) Full length, standing facing spectator, the hands folded and holding a pair of white gloves; wears the Chancellor's robes and the ribbon of the Garter. Behind him a red curtain; to r. buildings and sky, to l. a table with papers on it.

Canvas, 8' 9 $\frac{1}{2}$ " by 5' 9". Presented by the Prince Consort.

SCHALCKEN. GODFRIED SCHALCKEN. Dutch School, 1643—1706.

Born at Made in 1643, migrated in 1654 with his father to Dordrecht; died Nov. 16, 1706, at the Hague. He was a pupil of Samuel Hoogstraaten, but was evidently much influenced by Gerard Dou. He lived most of his life at Dordrecht and belonged to that School, but migrated to the Hague about 1691. He visited England in the reign of William III. He was a painter of genre and portrait, sometimes life-size, but more often on a small scale. He particularly excelled in pictures of interiors by candle-light, which he studied very carefully from nature.

I. 365. *A lady holding a plate.* A lady, three-quarters full face, inclined to r., leaning over a bare table; she wears a glossy green dress with short sleeves, open at the neck; a pearl earring in her ear. Her r. hand rests on the table and holds a pen-knife; in her l. a silver plate with a piece of bread: the elbow rests on a cushion. In r. upper corner against a dark wall hangs a picture in a golden frame; on l. a red curtain.

Signed lower r. corner

G.Schalcken.

Panel, 9 $\frac{1}{2}$ " by 8". Fitzwilliam.

I. 368. *Portrait of the painter.* One-third length; body turned to l., face looking to r. A man about thirty with a close-shaven, resolute face. He wears a black hat, a light purple cloak over r. shoulder, and a black coat shewing a white shirt open at the neck. Ground on l. dark, on r. blue.

Canvas, 1' 6" by 1' 11 $\frac{1}{2}$ ". Fitzwilliam.

SCELFHOUT. ANDREAS SCELFHOUT. Dutch School, 1787—1870.

Landscape painter; born at the Hague in 1787, was a pupil of the scene painter Breckenheymer; died at the Hague in 1870. He made his reputation with pictures of Dutch landscapes, and was a member of the Academies of Ghent, Brussels, Amsterdam and the Hague.

IV. 474. *Winter Scene.* In the foreground rough ice with clumps of rushes growing through; beyond it on r. a low bank with a willow on it and other trees behind, and farther off towards centre a red-tiled cottage. On the ice on l. a dog, a man holding two cart-horses, a sledge, and further r. three men handling a net. Behind them



474



227



564

1
2
3
4

a man and an old woman talking. On l. distant skaters. Blue sky with a bank of clouds.

Signed lower r. corner

*A. Schelfhout. 5/1840
Tor Marinckhof 22*

Panel, 1' 11 $\frac{1}{4}$ " by 2' 6". Ellison.

SCHIDONE. BARTOLOMEO SCHIDONE. Italian School, 1560?—1615.

Born at Modena about 1560 and died at Parma, December 27, 1615. He is said to have been a pupil of the Carracci, but his style resembles theirs little, and he seems rather to have imitated Correggio and Raphael, to the former of whom works of his have often been ascribed. He was chiefly employed by the Duke of Modena. His works, which are sacred subjects and portraits, are rare, but there are several in the Naples Gallery.

III. 117. *Holy Family.* The Virgin, three-quarter length, wearing a red dress and white veil, stands facing the spectator, looking down to r.; her r. hand is round the back and her l. supports the r. foot of the infant Christ, who sits on the l. on a stone table or parapet covered with a yellow cushion and a white cloth. He is seated towards the r., but turns his face towards the spectator and lifts both arms to embrace his mother. Below on r. enters the infant St John, holding his cross in his l. hand and with his r. offering a spray of roses to the infant Christ.

Panel, 1' 4 $\frac{1}{4}$ " by 1' 1 $\frac{1}{4}$ ". Mesman.

SCHNEY. F. V. SCHNEY.

The facts of this painter's life appear to be wholly unknown, but there is said to be a picture in the Gallery at Christiania, which bears his signature in full.

III. 96. *Kitchen utensils, meat and vegetables.* Various tin and copper pans scattered about on the floor, with a large piece of meat, some fish, apples etc. beside them. The background is dark.

Canvas, 3' 3 $\frac{1}{4}$ " by 4' 5 $\frac{1}{4}$ ". Presented by C. Hague, Mus.D.

Formerly attributed to Snyders.

SCHNORR. JULIUS SCHNORR (VON CAROLSFELD). German School, 1794—1872.

Historical painter; son of the painter Johann Schnorr van Carolsfeld, born at Leipzig on March 26, 1794. From his father he went first in 1811 to the Vienna Academy and in 1817 to Italy, where he remained for some years and became one of the German Pre-Raphaelites or "Nazarenes." In 1827 he obtained a professorship at the Academy of Munich, where he executed several frescoes of subjects taken from German legends. In 1846 he became professor at the Dresden Academy and lived there till his death, May 24, 1872.

II. 216. *St Cecilia.* Half-length, full face, head and shoulders inclined slightly to r.; she wears a transparent head-dress, a green mantle edged with gold over a scarlet dress cut square at the neck, and bordered with gold. Her r. hand, which is the only one seen, holds a sheet of music. Round her head is a transparent nimbus.

Panel, 1' 3" by 11 $\frac{1}{2}$ ". Hare.

Evidently the work of some member of the German "Nazarene" School imitating Umbrian models of about 1500; but the attribution to Julius Schnorr is conjectural. When acquired by the Gallery the picture was attributed to the School of Raphael.

SCHOEVAERDTS. MATHEUS SCHOEVAERDTS. Flemish School, 17th century.

Born at Brussels, probably about 1665—70, as he became a pupil in the Painters' Guild there in 1682 and a master in 1690, and Dean of it in 1694. He was a pupil of A. F. Boudeyns and an imitator of Pieter Bout. His pictures are chiefly scenes of rustic life, village festivals, etc. The date of his death is unknown.

I. 256. *Classical ruins, with a hunting party.* The foreground is filled by a large party of ladies and gentlemen on horse and foot with many attendants. In the centre is a lofty pedestal of rock with a statue upon it. The r. is occupied by a large ruined building of Roman style, overgrown with shrubs. In the distance on l. is seen the Rhine winding between hills; in foreground on extreme l. a tree.

Signed in lower l. corner

M. SCHOEVAERDTS. F

Copper, 1' 9" by 2' 2 $\frac{1}{2}$ ". Mesman.

I. 264. *Landscape, with a pleasure party.* View up a valley, the Rhine in the distance. On l. is a high crag with trees upon it, their foliage partly brown; on r. farther off, rising ground with trees and a classical building. A large crowd broken up into groups of

peasants, cattle, ladies and gentlemen with horses, etc. fills the foreground and middle distance. A bright blue sky, with slight clouds.

Signed lower l. corner

M. SCHOEVAERDTS. F

Copper, 1' 9" by 2' 2 $\frac{1}{2}$ ". Mesman.

SCHOUBROECK. PETER SCHOUBROECK. Flemish School, worked about 1600.

Landscape painter; son of a Protestant pastor who had emigrated from Flanders to Frankenthal. Here he married in 1598 and died between 1605 and 1608. Was a pupil of Gillis van Coninxloo.

I. 227. *View on the Rhine.* A broad river flowing between rocks and precipices of fantastic shape; in the foreground a number of boats near the shore, one of them heavily stacked with timber: figures of men loading and unloading with a group standing and seated about a fire under a bank r.; further off r. a high tower above a quay. On the opposite shore l. an opening between dark rocks shews a bridge, and beyond this a tower and temple in light. The distance is lost in blue storm clouds.

Copper, 8 $\frac{1}{4}$ " by 11 $\frac{1}{4}$ ". Mesman.

Formerly attributed to P. Brill.

SCHURMAN. ANNA MARIA VAN SCHURMAN. Dutch School, 1607—1678.

Born at Cologne in 1607 and died at Wiewert near Leeuwarden in 1678. She was celebrated for her varied accomplishments. She both painted portraits and carved busts, and was also an engraver; besides this she was a good scholar in Hebrew, Greek, and Latin.

See DUTCH SCHOOL.

SEGUIER. JOHN SEGUIER. British School, 1785—1856.

Brother of William Seguier; born in London 1785, and studied in the Academy Schools. He succeeded his brother as superintendent of the British Institution and died in London in 1856. His pictures are chiefly views of places in England. He was the chief adviser of Mr Mesman in the selection of the pictures afterwards bequeathed to the University.

V. 441. *Frost-piece.* A snow-covered road, covering the whole width of the foreground, runs away from the spectator curving to l. between a low railing on l. and a paling on r. In foreground a small dog; a man in a red cap standing by a barrow talks to a woman in

cloak and hood. In middle distance on l. at the corner of the road is a red brick house inside a fence, among leafless trees. In front of the gate stands a cart drawn by a white horse. Heavy clouds in the sky broken by one patch of blue.

Panel, 11 $\frac{1}{2}$ " by 1' 2 $\frac{3}{4}$ ". Mesman.

SESTO. CESARE DA SESTO. Milanese School, 16th century.

Very little is known of this painter's life. He was probably born a little before 1480 and died some time after 1523. He visited Florence and Rome while still young. His earlier works shew the influence of Leonardo, whose pupil he may have been, his later that of Raphael.

II. 175. *Holy Family with St John and Zacharias.* [After CESARE DA SESTO.] On the l. the infant St John, nude, kneels on a table or seat playing with the infant Christ, behind him is seen Zacharias with clasped hands facing the spectator. In the centre is the Virgin, clad in a blue mantle edged with gold over a red dress, holding the Child on her lap. On r. St Joseph turned to l. stands, with his arms crossed, leaning on a staff and watching them.

Copper, 1' 4 $\frac{1}{2}$ " by 1' 0". Fitzwilliam.

A copy of the picture known as the "Vierge au bas-relief," of which several replicas exist which are supposed to reproduce a lost original by Leonardo da Vinci; one of these in the Brera Gallery at Milan is there ascribed to Cesare da Sesto, and this attribution is accepted by many critics. There is another replica in the possession of Lord Warwick at Gatton Park, which Waagen (*Kl. Schriften*, p. 158) believed to be the original. See Waagen, *Treasures, etc.* III. 447; Müntz, *Léonard da Vinci*, p. 507. Engraved by Forster.

SEYMOUR. JAMES SEYMOUR. British School, 1702—1752.

Born in London in 1702 and died there in 1752. He was the son of a banker and a friend of the younger Lely and other painters. He was a good draughtsman and excelled in sketching horses, but his sketches were better than his finished paintings.

V. 450. *Horse and groom.* A grey horse walking to l. in a scarlet saddle cloth edged with yellow. The boy on his back, in brown jacket, yellow breeches and top boots, looks towards the spectator. In background r. and centre trees, l. a gate shewing open country beyond.

Canvas, 11 $\frac{1}{2}$ " by 1' 1 $\frac{3}{4}$ ". Mesman.

SIENESE SCHOOL.

V. 564. *Crucifixion.* In the centre Christ on the cross, his head inclined to l., a dark drapery round his loins. On l., turned towards Him, the Virgin clad in a bright blue mantle, drawn over

the head, and a white dress. She raises her r. hand with outstretched fingers and lays her l. on her throat. On r. St John facing the spectator, his head slightly inclined to l., his hands folded before him. He is clad in a dull brown mantle over a crimson robe and has short curling auburn hair. Behind these figures is a low wall; the background above it is gold, with a building on each side. Above the head of Christ is a tablet with the superscription in Latin.

Panel, 4' 5" by 3' 1 $\frac{1}{2}$ ". C. Butler.

This picture is apparently the work of a Sienese painter of the first half of the 13th century, but the School cannot be determined with certainty. At the time of its acquisition it was described as "Sienese or Pisan."

SLABBAERT. KAREL SLABBAERT. Dutch School, 1619?—1654

Genre painter and engraver; born about 1619 at Zierikzee; in 1645 he was married in Amsterdam, but in the next year joined the Middelburg Painters' Guild, of which he became Dean in 1653; he died at Middelburg, 1654. His works are few and some of them seem to shew the influence of Rembrandt.

I. 406. Boy drinking. Half-length, a young lad, with long curling auburn hair, sits facing three-quarters r. with his l. hand hanging over the back of the chair; he is laughing and holding up a long slender glass half full of beer in his r. He wears a coat of greenish brocade, with lace at neck and cuffs, and trimmed with ribbons; on his head is an ornamental cap with a white feather in it; the hilt of a sword appears at his r. side.

Panel, 6" by 4 $\frac{1}{2}$ ". Mesman.

Attributed in Mr Mesman's catalogue to W. Mieris.

SNYDERS. FRANS SNYDERS. Flemish School, 1579—1657.

Still-life and animal painter; baptized at Antwerp Nov. 11, 1579; he was a pupil of Peter Brueghel the younger and of Hendrik van Balen and became a master of the Painters' Guild in 1602. He visited Italy in 1608 but returned to Antwerp in 1609 and lived there till his death on Aug. 19, 1657, after a prosperous career. He excelled as a painter of still-life and of animals, both of which, unlike most of his contemporaries, he usually painted life-size. He is said to have acquired his taste for still-life partly from the fact that his parents kept an eating house, where he found plenty of models. At a somewhat later period and under the influence of Rubens, with whom he was intimate, he began to paint large hunting pictures, in which he gained his greatest fame. The figures in these were usually added by other painters, but on the other hand Snyders was often called in by them, even by Rubens, to paint the animals in their pictures.

III. 62. *Stag hunt.* [School of SNYDERS.] A stream flows down to foreground, where it extends across the picture. In the foreground is a fallen tree across the stream and a stag swimming from r. with one fore-foot on the tree, one in the air. Four hounds are on the stag and three more swim from r. and another jumps off the bank. Trees on r. bank; blue sky.

Canvas, 5' 6 $\frac{1}{2}$ " by 7' 10". Fitzwilliam.

I. 362. *Larder.* [School of SNYDERS.] In foreground l. a copper basin full of fish, and a cat reaching at them over the edge; above on l. a parrot, sitting on the rail of a chair in centre; behind a long table a servant maid turned to l., in a scarlet jacket, handles a large basket of fruit. The rest of the picture is filled with various kinds of eatables, animals, birds, fish, fruit, vegetables, etc., hanging up or lying on two tables r. Dark background.

Canvas, 4' 7" by 8' 5 $\frac{1}{2}$ ". Fitzwilliam.

These two pictures were originally attributed to Snyders, but at best they are only works of his school.

SOLARIO. ANDREA DA SOLARIO (or SOLARI). Milanese School, 1465—after 1515.

One of a family of artists, which migrated to Milan from Solario, a village in the neighbourhood; he was born either here or at Milan¹ about 1465. In 1490 he went with his elder brother, the sculptor Cristoforo, to Venice, where he was influenced, if not taught, both by Giovanni Bellini and by Antonello da Messina. On his return to Milan in 1493 he fell under the influence of Leonardo and was one of the ablest of his followers. From 1507 to 1509 he was in France, after which nothing is known of him, but a picture of his, "The Flight into Egypt" in the Poldi-Pezzoli Gallery at Milan, is dated 1515.

III. 141. [Imitation of SOLARIO.] *Ecce Homo.* Full face, about half-length. In a white robe cut square at the neck and edged with gold. The hands, bound by a rope, which passes round the neck, are crossed over a sill in front. The head, crowned with thorns, is inclined slightly to l. and is surrounded by a pale nimbus. The hair and beard are dark brown. Ground dark.

Panel, 1' 10" by 1' 5 $\frac{1}{2}$ ". Hare.

Formerly ascribed to the School of Leonardo da Vinci and perhaps Milanese work of the early 16th century. The resemblance to Solario is not very close, but the arrangement and the accessories are the same as appear in his picture of this subject in the Poldi-Pezzoli Gallery at Milan.

SOLIMENA. FRANCESCO SOLIMENA (called L' ABBATE CICCIO). Neapolitan School, 1657—1747.

Born at Nocera de' Pagani near Naples Oct. 4, 1657. His father, who was also a painter,

¹ He signs himself sometimes "Andreas Mediolanensis," sometimes "Andreas de Solario."



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62



141



177



wished to give him a classical education, but in 1674 allowed him to go to Naples, where he studied first under Francesco di Maria and afterwards under Giacomo del Po. He then went to Rome, where he became a friend of Luca Giordano and studied the works of the later painters such as Carlo Maratti. In 1702 he was commissioned by Philip V. of Spain to paint some pictures for his chapel at Madrid. His works in both fresco and oil are numerous and chiefly of sacred subjects. He left many pupils and was a musician and poet as well as a painter. He died at Naples, April 5, 1747. His style in painting was eclectic, but he had the love of strong contrasts of light and shade which is characteristic of the Neapolitan School.

II. 177. *Virgin and Child.* The Virgin, one-third length, is seated facing to l.; her r. arm is round the Child, her l. holding some drapery. She wears a dark green mantle over a red brown dress open in front, and a head dress of lighter green. The Child is nude and turned to r. leaning forward with his arms round his mother.

Canvas, 1' 7 $\frac{1}{2}$ " by 1' 3 $\frac{1}{2}$ ". Mesman.

SORGH. HENDRIK MARTENSZ SORGH. Dutch School, 1611—1670.

Genre painter; born at Rotterdam in 1611; he was a pupil of Willem Buytewech, but appears to have been more influenced by other masters, especially Adriaen Brouwer. He painted *genre* pieces, generally interiors, with scenes of peasant life, and biblical subjects, which he treated in the spirit of *genre*. He also painted a few marine pieces, in which, and in the landscape backgrounds of his other pictures, he shews as fine a feeling for natural, as his interiors shew for artificial light. From 1630 to 1632 he was at Antwerp, but worked chiefly at Rotterdam, where he died in July 1670.

I. 382. *Peasant in an out-house.* An interior with timber roof; on l. an oven, a copper pot, jugs, a wheel-barrow, some turnips and eggs in a wooden dish, etc. In r. corner sits an old man on a three-legged stool, full face, with a bucket between his legs. He wears a red cap, blue jacket, and brown hose, and holds his hands close to his face, apparently cutting his nails.

Signed on end of stool to l.

M 5019

Panel, 8 $\frac{1}{2}$ " by 10 $\frac{1}{2}$ ". Mesman.

I. 505. [Attributed to SORGH.] *Portrait of a man.* Half-length, full face, a middle-aged man with fresh complexion, and light reddish beard, wearing a black coat and white pleated ruff. His r. hand is on his breast, his l. rests on the sill of an oval ring of black marble which encloses the picture. Background greyish brown.

Panel, 6 $\frac{1}{2}$ " by 5". Mesman.

SPAGNOLETTA. See RIBERA.**SPANISH SCHOOL.**

I. 334. *St John the Baptist with the Scribes and Pharisees.* On l. a group of three Jews ; the one furthest l. facing r. is bearded and wears blue robe, yellow mantle and light purple cap ; the next, behind and half hidden by the others, is clean-shaven and wears spectacles, and is clad in a yellow mantle. In front of these, farther r., the third, black-bearded, dressed in a loose black mantle, with a yellow scarf over the shoulders ; both he and the first hold their r. hands palm upward with fore-finger crooked as if remonstrating. On r. St John, inclining towards them, his r. hand on his breast, his l. raised, the hand bent back at the wrist. He has dark brown hair and beard, and wears a rough grey shirt and scarlet cloak, a staff with cross at the top rests against his l. shoulder, a lamb lies at his feet. Behind him is a tree, above it in radiance a demi-angel, above whom is a scroll inscribed *VOX CLAMANTIS IN DESERTO PARATE VIAM DOMINO*, and opposite in l. corner another angel and scroll with the words *INTER NATOS MVLIERVM NON SVRREXIT MAIOR.*

Canvas, 8' 7" by 5' 8 $\frac{1}{2}$ ". Purchased.

Formerly ascribed to Murillo, but more probably an imitation of him by a Spanish artist of later date, late 17th or early 18th century.

V. 566. *The Entombment.* In the centre the Virgin, seated three-quarter length, supporting the body of Christ, which lies with the head to l., a white cloth round the loins. On either side are Saints looking towards the body. On l. St John in greenish robe and red mantle ; his hands clasped before his breast, his back half turned to the spectator, the head with long golden hair, turned towards r. shoulder. Between him and the Virgin appear the head and shoulders of a man in a dark turban, perhaps St Joseph. To r. of the Virgin and leaning forward to l., St Mary Magdalene in a pale reddish dress edged with white at the neck, and long plaits of yellow hair ; and to l. of her and nearly hidden, another female saint in a yellow head-dress. Behind them on r. is seen the head of a man (Nicodemus?) in a yellow turban. The sky behind is of a luminous yellow.

Canvas, 4' 1 $\frac{1}{2}$ " by 5' 0". W. J. Butler.

There is a picture closely resembling this in the lunette of the altar of St Diego in the Church of San Barnabà at Venice, which originally came from a Church at Udine and is attributed to Pellegrino da San Daniele. It has been suggested that the picture here is by the same master. Its attribution to the Spanish School is modern and doubtful.



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566



501

1

STANFIELD. WILLIAM CLARKSON STANFIELD, R.A. British School, 1793—1867.

Born at Sunderland in 1793. In early life he was a sailor, but shewed a taste for art and in 1818 became a scene-painter. This he continued for some years, being employed successively at different London theatres, and at the same time acquired a reputation as a painter of marine subjects. In 1824 he was elected a member of the Society of British Artists, and in 1829 exhibited at the Academy. He now gave up scene painting and travelled on the Continent. In 1832 he was elected A.R.A. and three years later R.A. He continued painting till his death in 1867, chiefly marine subjects, but sometimes views of places on the Continent, in Italy and elsewhere.

IV. 501. *Coast scene, near Genoa.* On r. rocky coast which sweeps round to l. in the distance, shewing snow-capped mountains. On r. a path leads down to the sea between two crags; on the one to l. stands a monastery with a domed church. On the path are several figures. In the water just below the cliff are two men, one clad only in blue breeches, the other in red cap and dark jersey, dragging a broken mast out of the water. The sea is rough; cloudy sky, with dark clouds on l., blackening the sea.

Signed lower r. corner

W. C. Stanfield, R.A.
1846

Canvas, 2' 3 $\frac{1}{2}$ " by 3' 7". Ellison.

STEEN. JAN STEEN. Dutch School, 1626—1679.

Genre painter; born at Leyden about 1626: he was a pupil of Nicolas Knupfer and, it is said, of Adriaen van Ostade at Haarlem, and at the Hague of Jan van Goyen, whose daughter he married on Oct. 3, 1649. In 1648 he became a member of the Leyden Painters' Guild. The next year he went to the Hague and appears to have lived there till 1653. From 1661 to 1669 he was at Haarlem, and then returned to Leyden, where he died, 1679, and was buried on Feb. 3. His fortunes seem to have been as varied as his places of residence and towards the end of his life he kept an inn. He is best known as a painter of *genre* subjects, in which he ranks with the best Dutch masters, but he often painted biblical subjects, treated in a similar spirit. He takes his subjects from all classes, but chiefly from peasant life, which he presents with the fullest realism in all its phases. In his choice of subjects and in the vein of satire and an often coarse humour which runs through his work he has much in common with Hogarth. His execution is uneven, but at best masterly. He seems to have been more influenced by Frans Hals than by any of his masters.

III. 73. *Village Festival.* On l. an inn with people drinking at a long table outside it. In the centre, groups dancing, kissing, etc.; behind them rises a gabled house, with a round tower on l., and steps leading up to it, on which stand a man and woman. In foreground r. are boys playing marbles, and a drunken man scolded by his wife; in the background l. a river with bridge, houses and hills. Behind the inn and the house are trees.

Signed lower l. corner



Canvas, 1' 9 $\frac{1}{2}$ " by 2' 1 $\frac{1}{4}$ ". Fitzwilliam.

III. 76. *Interior, with figures.* On l. enters a boy selling cakes in a basket, raising his cap; behind him is seen an old servant in black. On r. a man and woman seated looking to l., the man with his arm round the woman's neck. Behind them is a man playing the lute. On the floor in front are the débris of a meal, egg-shells, etc. In the background is a large window.

Signed lower l. corner



Canvas, 1' 3 $\frac{1}{2}$ " by 1' 0". Fitzwilliam.

III. 78. *Interior, with a painter and his wife.* In foreground l. a table with a tapestry cloth; on it a flute and a vase of flowers. On the far side of it sits the painter looking at the flowers and drawing on a sheet of paper, before his son who sits beside him on r. and watches; behind them a dark curtain. On r. the wife in a pink skirt and buff jacket, seated on a form, is cutting a pencil and watching the boy.

Signed on leg of form



Panel, 1' 3 $\frac{1}{4}$ " by 1' 0". Fitzwilliam.



73



76



78



STEENWYCK. HENDRIK VAN STEENWYCK II. Flemish School, about 1580—after 1649.

Son of Hendrik van Steenwyck the elder, born probably at Frankfort on the Main about 1580. He worked at Antwerp and at some time before 1617 went to London, where he is said to have died. He was still alive in 1649, as a picture in the Berlin Museum bears that date. He imitated his father's style, but gradually lost something of its hardness. Architecture, often seen by artificial light, forms the chief part of his pictures, as of his father's. They often contain small figures presenting some scriptural story, which were usually added by the hand of another artist. He was employed by van Dyck to paint the architectural backgrounds of his pictures.

III. 31. *Liberation of St Peter from prison.* A vaulted stone hall supported by columns. To r. of centre is a fire of sticks on the floor; round it sleep six soldiers in various attitudes and costumes, two of them on l. on a massive pair of stocks. Behind them is an open door under an arch in the wall. Behind a pillar on r. in the shade St Peter, and on his l. an angel in white robe walking towards a door in far l. corner, near which is a light burning in a sconce.

Signed lower r. corner

HENRI.
STEENWICK
1626

Panel, 1' 2 $\frac{1}{2}$ " by 1' 8". Kerrich.

I. 536. *Prison scene, with guards.* View up a long corridor with recesses opening off it on l. and at the end, lighted at intervals by sconces in l. wall. It is paved with red tiles and has two flights of steps of black marble leading towards the far end. Five guards in hats and cloaks of various colours sleep in different positions, three in foreground and two further off.

Signed lower l. corner

1626

Panel, circular, 4 $\frac{1}{2}$ ". Mesman.

STORCK. ABRAHAM STORCK. Dutch School, about 1630—about 1710.

Born at Amsterdam about 1630 and died there about 1710. Nothing is known of his life, but his style resembles that of Backhuysen. His subjects were usually coast scenes and harbours with shipping.

III. 106. *Sea-piece; view of the fight off Lowestoft, 1665.* In the foreground l. is a dismasted ship and a boat rowing away from it, in the background is a mêlée of ships. Cloudy sky and rough sea.

Signed lower r. corner

ABRAHAM
STORCK
FECIT

Canvas, 2' 8" by 4' 7". Presented by the Rev. T. Halford.

SWANEVELT. HERMAN VAN SWANEVELT. Dutch School, 1600 (?)—1655.

Landscape painter; was born at Woerden near Utrecht, about 1600, and cannot therefore have been, as is sometimes asserted, a pupil of Gerard Dou, who was born in 1613. In 1623 he was in Paris, and there spent some years, from 1628 to 1637 at least, in Rome. In 1649 he was again in Woerden, in 1653 was elected member of the Academy of Paris, where he died in 1655 or 1656. He seems to have been trained in the Utrecht School, but afterwards became a close, though not a very pleasing, imitator of Claude Lorrain, to whom his works are sometimes ascribed.

II. 202. *Landscape, with Joseph and his brethren.* On l. trees and two cows. In centre river and mountains in distance. On r. level ground with a low hill behind. In front of it a group of the brethren stand round Joseph leaning on their staves. Blue sky with golden light on horizon.

Canvas, 1' 7½" by 2' 1". Fitzwilliam.

See Waagen, III. 449. This picture and the following (206) were originally ascribed to Claude Lorrain.

II. 206. *Landscape, with the sale of Joseph.* On l. trees overhanging a road and behind this a range of buildings on a cliff. On the road stand some of the brethren talking to two merchants; another is leading Joseph to r., while another further r. looks back and stretches out his hand to him. On r. broken ground and a solitary tree on a bank, below which stand camels.

Canvas, 1' 7½" by 2' 1". Fitzwilliam.

See Waagen, III. 449.

I. 367. *View of the Campo Vaccino at Rome.* A view from the slope of the Capitol; the arch of Septimius Severus is seen on l., the temple of Castor and Pollux on r.; a corner of the Colosseum in



31



536



367



centre of distance. The foreground is strewn with fragments of architecture and the forum is filled with figures, cattle and pigs. Very blue sky.

Signed on broken column to l.

H SWANEVELT
FECIT
16 '1

Copper, 1' 5 $\frac{1}{4}$ " by 1' 7 $\frac{3}{4}$ ". Fitzwilliam.

TENIERS. DAVID TENIERS (TENIER) II. Flemish School, 1610—1690.

Son of the painter David Teniers I., baptised at Antwerp Dec. 15, 1610, became a master of the Antwerp Painters' Guild in 1633; in 1651 he went to Brussels as Court Painter to the Archduke Leopold William, and died there on Ap. 25, 1690. His career was prosperous and he left a large property and a fine country house at Perck, of which there is a view in a picture by him in the National Gallery (no. 817). He was taught painting by his father, but his works clearly shew the influence of Rubens and of Adriaen Brouwer. He is essentially a *genre* painter in spirit, though he occasionally paints biblical and mythological subjects, and the landscape element is sometimes important and finely treated. He took the subjects of his *genre* pictures from all kinds of life, though, like the contemporary Dutch painters, he drew chiefly from that of the lower classes. His compositions often contain a considerable number of figures. The charm of his work lies in the execution and especially the colouring, which underwent changes in the course of his career; it is usually subdued and chiefly composed of greys and browns with touches of bright colour.

III. 72. *Interior, with an old woman peeling apples.* In foreground l. the old woman sits with her back to an oven, on a perch to the r. above her is an owl tied by the leg. This part of the interior is a step higher than the background. In the centre a man walks to r. from behind a partition carrying a tub. Chickens run about the floor and beyond the man a pig is seen in a sty. A man is just going out of a door at the end on r.

Signed to l.

D·TENIERS·F

Panel, 1' 1 $\frac{3}{4}$ " by 1' 6". Fitzwilliam.

From the collection of the Earl of Besborough.

III. 91. With P. NEEFFS. See NEEFFS.

I. 250. *The temptation of St Antony.* St Antony, old and grey-bearded, in a dark blue habit with a white T on the shoulder, over a brown gown, kneels facing r. with an open book in his hand ; before him is a stone on which are a brown jug and a skull. He looks round to l. as if frightened. In front are three books lying on the ground. A hairy, frog-like demon pulls at his habit, another stands over him behind in the form of a woman with horns, wearing a white cap, a yellow dress and white apron, and holding up a glass. Lower down on l. are three demons, one in human form with a red cap, another with a long beak. Bats and snakes fly about, and on r. are goblins creeping on rocks.

Copper, 6 $\frac{1}{2}$ " by 5 $\frac{1}{2}$ ". Fitzwilliam.

I. 507. *Portrait of Gonzalez Coques.* [After G. COQUES.] Nearly half-length, looking up to r. He has a brown moustache, and long brown hair, and wears a white turned-down collar and black coat. Dark ground.

Signed to l. of head

D
1646

Panel, oval, 3 $\frac{1}{4}$ " by 2 $\frac{1}{2}$ ". Mesman.

THORNHILL. SIR JAMES THORNHILL. British School,
1676—1734.

Born at Melcombe Regis, near Weymouth. Was a member of an old Derbyshire family and nephew of the physician Sydenham, but was forced to make a living by painting. He became a pupil of Thomas Highmore in London, and acquired some reputation as a painter. He chiefly excelled in wall-paintings and was employed to decorate several public buildings, including the cupola of St Paul's, the hall of Greenwich Hospital and an apartment in Hampton Court ; for the two former he was paid at the rate of forty shillings the square yard, a very small price. At one period of his life he travelled in France and Holland. He was knighted by George I. in 1720. In 1724 he opened an academy of painting. Died on May 13, 1734, at Weymouth. His daughter was married to Hogarth, who was one of his pupils, and his son John was a painter of landscapes and marine pieces. His art belongs to the florid decorative style of the late 17th century, but he was the first native Englishman who obtained reputation as a painter.

III. 9. *Portrait of Handel.* Three-quarter length, seated in high-backed chair turned to r. ; face three-quarters full. To l. a purplish curtain. The composer is playing a chamber organ or



72



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harpsichord, of which the naturals are black and the sharps white. His dress is a loose red velvet cap (no wig), a dark full-skirted coat, a shirt with ruffles, white stockings.

Canvas, 3' 3 $\frac{3}{4}$ " by 2' 9 $\frac{1}{2}$ ". Presented by Adam Lodge, Esq.

This portrait was probably painted while Handel was staying with the Duke of Chandos, for whom Thornhill painted decorations.

TILLEMANS. PETER TILLEMANS. Flemish School, 1684—
1734.

Born at Antwerp, where he received instruction in painting from an unknown master. He came to England in 1708 and became known by his copies of Teniers and other masters. His pictures were usually landscapes and views, with figures and often with horses, in which he excelled. One of the best is a view of Chatsworth painted for the Duke of Devonshire. He died at Norton in Suffolk, Dec. 5, 1734.

I. 226. *View of the walls of a town and castle, with figures.* On high ground in front, rising to l., a party of horsemen with attendants ride to r. from under an arched gateway on l., by which is a round tower with battlements, and a tree. In background a church and houses on rising ground to r. of centre.

Signed lower l. corner



Canvas, 1' 3" by 1' 7 $\frac{1}{4}$ ". Fitzwilliam.

TINTORETTO. JACOPO ROUSTI (called IL TINTORETTO). Venetian School, 1518—1594.

Born at Venice in 1518, the son of a dyer, from which he received the nickname of Tintoretto. He lived and worked in Venice and his life was uneventful. For a short time he was a pupil of Titian, but soon established himself alone. His professed aim was to unite the "colouring of Titian with the drawing of Michael Angelo." He constantly studied and copied the works of both these masters, and shewed no less ardour in the study of anatomy and chiaroscuro. He soon acquired reputation and was employed on many public works of importance, the greatest of which, the paintings in the Palace of the Doges and the Scuola di San Rocco, still exist. These are wall-paintings of mythological and sacred subjects, many of them of gigantic size. His easel pictures are numerous, for he was the most rapid of painters. All his work is marked by gigantic power and energy,

and a startling boldness and life in the conception, but it has often suffered from excess of speed. Besides this, his liking for dark grounds has injured many of his pictures, for they have blackened excessively with time. He is a painter whose merits will always be very differently estimated by critics, but he was undoubtedly the greatest painter of the Venetian school in the second half of the 16th century. He died at Venice on May 31, 1594. His pictures are rarely signed.

III. 151. *The marriage at Cana.* A view along the centre of the hall with three windows at the end.

Canvas, 1' 9 $\frac{1}{2}$ " by 2' 2 $\frac{3}{4}$ ". Presented by the Rev. C. Turner.

This picture is generally supposed to be the original sketch for the picture in the Refectory of S^a Maria della Salute at Venice; some critics, however, consider it rather to be a copy of the same.

TIZIANO. TIZIANO VECELLI (or VECELLIO): called TITIAN. Venetian School, 1477—1576.

He was born at Pieve di Cadore in 1477; when 10 years old became a pupil of Giovanni Bellini, and may possibly have had other masters as well, but was influenced most by his contemporary Giorgione. After the death of Giorgione in 1511 and of Bellini in 1516 he was acknowledged the foremost painter in Venice, and was employed to complete Bellini's unfinished work in the Sala del Gran Consiglio. He was employed by the Venetian State, by the Emperor Charles V., who in 1533 created him knight of the order of St Iago, by his son Philip II., by Pope Paul III. and other princes. Their commissions took him out of Venice to various parts of Italy, but he did not visit Rome till 1545. He died of the plague Aug. 29, 1576. All through his long life he painted assiduously, and produced innumerable works of many kinds, especially sacred and mythological pieces and portraits, in which he particularly excelled. His powers developed slowly, and there is a marked change of style in the works of different periods. He is by nearly all critics acknowledged as the greatest of Venetian painters and his influence on Italian painting was wide, but he left no pupil of eminence.

III. 129. *A gentleman playing the guitar to his mistress.* On a couch spread with a dull crimson cloth reclines in foreground from l. to r., and turned on her l. side, a woman nude but for a gauze partly covering her loins, gold chain bracelets, and a pearl necklace and ear-rings. She supports herself by her l. elbow on a cushion, and raises her head to look round at a little winged Cupid standing at her pillow, who from behind is about to crown her with a wreath of roses. Her r. hand is laid on her thigh, in her drooping l. she holds a flute: in the front corner of the picture r. are a violoncello and some music books. On the couch at her feet sits playing the guitar, with his back turned to the spectator, a young man wearing a black cap, a black cloak and a white jacket embroidered with gold, gold-coloured sleeves and trunk-hose, and a sword; his head is turned over his r. shoulder



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to look at the lady. On a low parapet just beyond the figures lies a sheet of music : across the parapet, partly shut off by crimson curtains r. and l. is seen an open landscape, with a river, a stag-hunt under a grove of tall trees, villages and copses farther l., and blue hills in the distance.

Canvas, 4' 10 $\frac{3}{4}$ " by 6' 4 $\frac{1}{2}$ ". Fitzwilliam.

Formerly in the Orleans Gallery, engraved by J. Bouillard in the *Galerie du Palais Royal*, Tom. II., Waagen, *Art Treasures*, III. 446.

There are replicas of this composition in the Galleries of Madrid, the Hague, Dresden and the Uffizi. Titian appears to have used the same scheme with slight modifications as a convenient setting for portraits by himself and his pupils, and it is probable that this and other replicas are in part at least works of his school. The so-called Venus of the Uffizi is a portrait of the Duchess Eleonora of Urbino, and it is probable that the heads in this picture and the rest are likewise portraits.

Death of St Peter Martyr. [After TITIAN.] The Saint is on the ground in the centre with his assailant on r. standing over him ; to l. is another figure looking up in terror at two angels in the sky. The figures are among the trees on the border of a wood, outside of which on l. is seen a sky of vivid blue with white clouds.

Canvas, 3' 11 $\frac{1}{4}$ " by 2' 8 $\frac{1}{2}$ ". (In Music Room.) Presented by J. W. Clark, M.A., Trinity College.

A copy of the picture of Titian, which was destroyed by fire at Venice in 1867. There is an early copy of the same in the Bridgewater Gallery.

TOMMÈ. LUCA DI TOMMÈ (or THOMÈ). Sienese School, 14th century.

The dates of his birth and death are unknown, but he was one of the original members of the Compagnia di San Luca in Siena, established in 1355, and painted as late as 1392. He is said to have been a pupil of Simone Martini and was employed on various public works in Siena and Arezzo. He belongs to the somewhat dead and mechanical period of Sienese art, which followed on the death of the first great masters.

V. 563. *Madonna and Child with adoring Angels.* The Madonna seated, her head inclined to r., holding with both hands the infant Christ who stands on her l. knee facing the spectator. His hands are lowered, the l. holding a linnet, the r. laid on his mother's r. wrist. He is wrapped below the waist in a pink robe over a white cloth ; from his neck hang on a string a piece of coral and a cross. The Virgin is clad in a black mantle drawn over the head and open in front to shew a crimson dress, both of which are edged with gold. The picture is arched at the top and surrounded with architectural

ornament. In compartments formed by this and the back of the throne appear on each side the heads and shoulders of two angels.

Panel, 5' 3" by 2' 10", arched at top. C. Butler.

TURNER. JOSEPH MALLARD WILLIAM TURNER, R.A. British School, 1775—1851.

Born in London on April 23, 1775. He was the son of a hairdresser and shewed an early love for art, for he became a student at the Royal Academy in 1799 and exhibited in 1799. It is said that his sketches were exhibited for sale in his father's shop; he also coloured architectural designs, and before long was employed by booksellers to prepare illustrations of English scenery and architecture, an occupation which brought him acquainted with various parts of England. He is said to have been a pupil of Malton, the architectural draughtsman, and studied for a time in the house of Sir Joshua Reynolds, but neither of these was so important to his development as his association with Girtin, with whom he was engaged to make water-colour sketches in the house of Dr Monro. In 1799 he became A.R.A., and in 1802 R.A. In 1802 he travelled in France, when he made the series of sketches published in the *Liber Studiorum*. In 1809 he visited Italy, and after that made frequent visits to that country and France, which greatly influenced his work; but wherever he was he sketched indefatigably. At the same time he yearly exhibited a number of landscapes in oil, varied in subject and character. These won him a prominent place among landscape painters, but as his style was constantly modified, different critics would assign the palm to the works of different periods. It is unfortunately certain that his later works were painted with a recklessness of technique which is already leading to their ruin. His water-colour sketches are free from this defect, and they deserve and receive the homage of every school. He acquired a considerable fortune by his work and died on Dec. 19, 1851, at Chelsea, bequeathing all his drawings and pictures to the nation.

IV. 495*. [Attributed to TURNER.] Mouth of the Thames. A smooth sea, with sea-gulls hovering low down in foreground; in centre at a little distance, a barge with brown sails heading to r.; beyond her to r. a ship under sail, bows on, other ships in distance; to l. of the first, and somewhat farther off, a three-masted vessel, sailing to l. Land on horizon r.; sky overcast with grey and white clouds, yellow light breaking through on l.

Panel, 1' 2 $\frac{1}{2}$ " by 2' 0 $\frac{1}{4}$ ". Ellison.

UDEN. LUCAS VAN UDEN. Flemish School, 1595—1672.

Son of Artus van Uden, a landscape painter; was born at Antwerp October 18, 1595. He was a pupil of his father, Artus, but learnt more by constant sketching from nature and from association with Rubens. In 1627 he joined the Painters' Guild. He was employed by Rubens, Teniers and others to paint their landscape backgrounds; his pictures, always landscapes, are plain and unconventional, carefully studied from nature. Died at Antwerp Nov. 4, 1672.

III. 92. *Landscape.* A line of hills runs up the r.; in the centre and l. a broad green valley with a river winding through it, and trees scattered about it, especially on r., where there stands a mansion. In foreground on a spur of the hill on r. sits a man in a red coat. Misty blue distance with hills on l.

Panel, 1' 6 $\frac{3}{4}$ " by 2' 4 $\frac{1}{2}$ ". Kerrich.

I. 426. *River scene with sportsman.* A broad piece of water extends across the picture. On the near side is seen a narrow strip of low bank fringed on r. with reeds and bushes; along it from l. corner advances a man with three dogs. The far bank, which retreats farthest in the centre, is thickly covered with trees, allowing here and there a glimpse through them; on it l. of centre, is a cow; farther r. in the water are two ducks. Behind appears a bright, greenish blue sky with clouds, which is reflected in the water.

Canvas, 8 $\frac{1}{2}$ " by 10 $\frac{1}{2}$ ". Mesman.

UMBRIAN SCHOOL.

V. 557. *Madonna and Child with Angels and Saints.* On gold ground, in central panel the Virgin seated half-turned to r., with the infant Christ facing a little to l. on her l. knee, her l. arm round his back, her r. hand supporting his r. foot. She wears a dark blue mantle edged with a gold pattern drawn over her head, but opening in front to shew a pale crimson dress with a jewelled gold braid at the neck, waist and wrists. The Child is swathed round the middle with white cloths and has a light red drapery loosely falling over the thighs. His hands are raised, the thumb and forefinger of r. in his mouth, the l. grasping his r. wrist. To l. of these figures a lily in a pot. In the four panels on each side are saints and angels; on r. St Jerome with a stone; above him St Bernard with book and crozier; above him an angel in orange garments and another in blue; on l. below, St Francis shewing the stigmata, then St Catherine of Siena; and again two angels, the lower with a lute. In space below are monks in white habits round a bier.

Panel: in form of a niche, angels and saints on jambs and soffit of the arch. Central panel, 3' 0" by 1' 5 $\frac{1}{2}$ ", depth of niche 4". On a concave space below the niche are two shields supported by nude figures. C. Butler.

The attribution of this picture to the Umbrian school is doubtful; it may well be Florentine work of about 1420.

VANNI. ANDREA DI VANNI. Sienese School, 1332—about 1414.

Was born at Siena in 1332. His paintings are numerous in the churches of Siena and Naples, where he was sent on a diplomatic mission. In 1371 he was Gonfaloniere of Siena and appears to have played some part in politics. As a painter he was a weak representative of the Sienese school. He died about 1414.

V. 560. *Madonna and Child.* The Madonna seated on a plain grey marble seat, turned slightly to r., holds in both hands the infant Christ, who lies back with his feet to l., his head turned to the spectator. The Virgin wears a bright blue mantle edged with gold, drawn over her head and opening in front to shew a black lining; and at the neck an under-garment embroidered with gold. The Christ is clad in a long-sleeved garment, entirely of gold; in his outstretched r. hand is a bird, his l. touches his mother's breast. Both have circular halos with stamped ornamentation. Behind is a screen of scarlet and gold, and above that a gold ground.

Panel, 2' 11" by 1' 8", arched at top. C. Butler.

VASARI. GIORGIO VASARI. Florentine School, 1511—1574.

Born at Arezzo July 30, 1511. He studied painting at Florence under Michael Angelo and Andrea del Sarto, and then went to Rome under the patronage of Cardinal Ippolito de' Medici. Here he studied ardently, and having gained reputation as a painter was employed on frescoes of some importance. He afterwards entered the service of the Medici at Florence and remained there with few interruptions till his death, June 27, 1574. He executed important commissions in fresco and painted some portraits in oil, but though an indefatigable student and a good draughtsman, his talents as a painter were slight. Happily his genuine enthusiasm for art led him to compose his *Lives of the most excellent Painters* (published in 1550 and enlarged in 1568) which is still the most useful, and by far the most entertaining history of Italian painting. Died 27 June, 1574, at Florence.

I. 540. *Portrait of Bindo Altoviti.* [By or after VASARI.] Half-length, turned to r., the r. hand slightly raised, with the forefinger extended. He is dressed in black, with white ruff and cuffs, a dark brown cap on his head. He looks out of the picture, the head turned three-quarters to r.; he has sandy grey hair and beard, the latter short, but full. Background greenish grey.

Copper, oval, 4" by 3 $\frac{1}{2}$ ". Mesman.

Bindo Altoviti was a Roman banker (1491—1556), a patron of art and friend of Raphael, Michael Angelo and other painters. There is a portrait of him by Raphael in the Munich Gallery.



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VECELLI. See TIZIANO.

VELDE. ADRIAEN VAN DE VELDE. Dutch School, 1636—
1672.

Son of the marine painter, Willem van de Velde the elder, baptised at Amsterdam Nov. 30, 1636. As he shewed a taste for landscape and figures he was sent by his father to Haarlem where he studied under J. Wynants and Ph. Wouwerman. Worked chiefly at Amsterdam and was buried there Jan. 21, 1672. In spite of his short life he left many pictures and some fine etchings and was often employed by his contemporaries (Hobbema and J. Ruysdael among others) to paint figures in their landscapes. Most of his own pictures are landscapes with figures, but he was no less excellent as an animal and *genre* painter. His works are common in Dutch and English Galleries; they have the truth and freshness of the best Dutch painting combined with a refinement and feeling for form not always found there.

III. 88. *Landscape, with cattle and figures.* In the centre a man on a white horse, his back turned to the spectator, talks to a peasant woman seated under a tree on r.; she is watching several cows, sheep and goats which occupy the foreground. In background, l. a dark wood, on r. a drinking fountain; in the centre farther off an upland country.

Signed on trunk of tree

A. v. de Velde
1664

Canvas, 4' 1" by 5' 5 $\frac{1}{4}$ ". VanSittart.

See Smith, *Catalogue Raisonné*, vol. v., p. 171, no. 7.

III. 39. With WYNANTS. *Landscape, with cattle.* See WYNANTS.

VENETIAN SCHOOL.

III. 135. *Virgin and Child, with SS. Catharine and John the Baptist.* In front of a crimson curtain l. sits the Virgin seen to the knees, wearing a brown cloak over a red tunic, holding a white cloth while she supports on her lap the infant Christ, who stands stooping forward to put on the finger of St Catharine the ring symbolical of their mystical marriage. St Catharine seen in half-length stands r., facing l. and wearing a purple bodice over a white chemise, and

a black cloak ; her l. hand is laid on the emblematic wheel. Low down in l. corner appear the head, shoulders and raised r. arm of the infant St John, who comes in bringing a scroll on which are seen the words *ecce agnus*.

Canvas, 2' 3 $\frac{1}{2}$ " by 3' 0 $\frac{1}{4}$ ". Presented by the Rev. W. Whewell, D.D.

An inferior copy of some original by a Venetian master, perhaps Titian.

[Resembling PIETRO DELLA VECCHIA.]

P. della Vecchia was born at Venice 1605, and died there in 1678. He was a pupil of il Padovanino and a skilful imitator of earlier masters, and in his own works one of the best colourists of the Venetian decadence.

III. 138. Adoration of the Shepherds. In foreground r. kneels on the ground the Virgin wearing a blue cloak over a rose-coloured dress with white sleeves, and a thick white scarf about her head. With her l. hand she keeps up this scarf, while with her r. she lifts the end of the white cloth in which has been wrapped the infant Christ lying on the ground. Behind the Virgin r. kneels Joseph leaning on his staff, and wearing a yellow cloak over a brown gown. In front of and beside the Virgin l. kneel two youthful shepherds, one lifting both hands in wonder, the other turning his head in profile to the l. and beckoning with extended r. hand to some one out of the picture. A third shepherd leans on his staff at a little distance l. Behind the principal group, r. high palings and a high wooded bank ; in background, l. a rich country, with a river and waterfall, trees and farm buildings, blue mountains in the distance, and a sunset glow in the sky.

Canvas, 3' 10 $\frac{1}{4}$ " by 5' 3 $\frac{1}{2}$ ". Fitzwilliam.

From the Orleans Gallery. See Waagen, III. 446; Kugler, *Hdbk.*, Ed. of 1851, p. 431.

This picture has recently been attributed to the rare painter Domenico Capriuolo of Treviso (born 1495), who was influenced by Giorgione. There is a portrait by this master in the Munich Pinakothek, and others in the Treviso Gallery and the Hermitage Gallery at St Petersburg. Mr Berenson, *Venetian Painters*, p. 87, assigns it without comment to F. Beccaruzzi.

[Resembling BONIFAZIO VENEZIANO.]

Devotional and mythological painter. Born Verona about 1500. Pupil of Palma Vecchio ; painted afterwards in a manner approaching that of Titian. Died Venice 1540. This master was the eldest of a family of painters of the same name, whose works are not easily distinguishable, and of whose lives little is known. The second Bonifazio died at Venice 1553 ; the third, who was the most prolific master of the three, worked in the same city between 1555 and 1579.



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145



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III. 145. *Holy Family, with St Catharine.* [School of BONIFAZIO.]
 The Virgin, wearing a red dress and blue cloak, sits r.; by her side, l., kneels St Catharine, dressed in green, and helping to support on the Virgin's lap the infant Christ, who stretches both arms towards the little St John approaching in the attitude of prayer from the l. Further l., St Joseph seated, wearing purple dress and brown cloak; below him, St John's lamb. Behind the Virgin, ruined buildings; behind St Joseph, a mountain landscape.

Canvas, 3' 10" by 5' 6". Hare.

In the manner of Bonifazio II. or III.; the colour and handling, however, are hardly good enough for an original: it is in all probability an early copy.

[Resembling POLIDORO LANZANI (or LANZIANI, called P. VENEZIANO).]

Polidoro Lanzani was a pupil of Titian, born at Venice in 1515 and died there in 1565. His works resemble those of his contemporary Bonifazio Veneziano.

III. 156. *Holy Family, with St Catharine, St Barbara, and Mary Magdalene.* The Virgin, wearing a red dress and a blue cloak, sits enthroned on a semicircular dais of three stone steps; the face of each step carved in relief; with her r. hand she supports the infant Christ who stands on her r. knee. On the steps of the dais, St Barbara and St Catharine; St Barbara in a dark gold brocade dress standing r. with her hands folded on her breast; St Catharine in a purple velvet dress with a gold brocade cloak, kneeling l., with hands resting on her wheel. Further l. kneels Mary Magdalene on the ground, wearing a green dress, with gold sleeves slashed with white, and a purple cloak; the jar of ointment on the ground beside her. Behind the Virgin, a curtain; in the background classical architecture, with trees and hills in the distance.

Canvas, 4' 4½" by 5' 9". Hare.

There is a different picture of this subject by Lanzani in the Dresden Gallery (no. 215). Mr Berenson, *Venetian Painters*, p. 122, ascribes both this picture (which he wrongly numbers 146) and no. 145 to Lanziani.

VERKOLJE. JOHANNES (or JAN) VERKOLJE. Dutch School, 1650—1693.

Born at Amsterdam in 1650 and married there in 1672; buried at Delft on May 8, 1693. He was a pupil of Jan Lievens and a painter of portraits and interiors, usually delicate and on a small scale; besides these he produced engravings. He was father of the painter Nicolas Verkolje.

I. 373. *A lady with a cockatoo.* The lady, three-quarter length and turned to l., sits with her l. elbow leaning on a stone pedestal and holding up in her r. hand a ring in which sits a white cockatoo. She

is dressed in blue, over yellow and white. On l. appears the head of a greyhound and in the l. upper corner is a dark red curtain.

Signed to r.

V.R.

Panel, $7\frac{3}{4}$ " by $6\frac{1}{4}$ ". Mesman.

I. 374. Lady with a green parroquet. Three-quarter length; she sits turned to r., but looking to the l. at a green parroquet in her r. hand; with her l. she takes a nut from a silver salver held by a black boy on r. She is dressed in dark orange bodice over white undergarment, and has a piece of dark yellow silk loosely thrown over her knees. A dark blue curtain hangs above.

Panel, $7\frac{3}{4}$ " by $6\frac{1}{4}$ ". Mesman.

VERNET. CLAUDE JOSEPH VERNET. French School, 1714—1789.

Landscape painter: born at Avignon, Aug. 14, 1714. He was a pupil of his father, Antoine, and of Adrian Manglard; went to Italy in 1732 and remained there many years. In 1752 he was invited to Paris by King Louis XV., and in 1753 made a member of the Academy. He died at Paris on Dec. 23, 1789. He was one of the most admired landscape painters of the eighteenth century; his favourite subjects were views of Rome and the Campagna with ruins, or more often views of coast scenes and harbours in Italy and France, of which the most famous are 15 pictures of French sea-ports painted for the Government. His treatment of landscape is somewhat conventional and decorative, but skilful of its kind and marked by strong effects of light.

I. 336. View on the Arno. On the hither bank of the river which flows from r. foreground up to l. and then turns to r. round a headland in centre are five figures, two of them with a net and three reclining. On r. bank are high cliffs with a road, half-way up on which two figures are seen against the sky; two tall poplars grow at the bottom of the cliff on l. On l. bank in middle distance beyond the bend a long building with a tall tower, and behind it a mountain. On l. golden evening light; the r. in shadow.

Signed lower r. corner

*Joseph Vernet
f Romae 1747*

Canvas, $11\frac{3}{4}$ " by $1' 7"$. Mesman.

VERONESE. PAOLO CALIARI (called PAOLO VERONESE). See CALIARI.



373



125



VERONESE SCHOOL.

III. 125. *St Sebastian.* In the centre St Sebastian, facing the spectator, tied to a column with his arms behind him, stands on a low pedestal. He has long auburn hair, and is looking up towards r., a transparent halo above his head; a white cloth is round his loins and two arrows are buried in his body just above it, and another in the l. thigh. On either side of his head is a diminutive angel, floating towards him. The one to r. is clad in pink and carries a crown, the other, clad in yellow, holds a palm. On each side and a little lower than St Sebastian, is a small figure of an archer aiming at him; behind each of these is part of a classical building. The distance shews rounded hills with scattered trees, sinking in the centre to a valley, in which flows a river. The sky is pale blue, with faint clouds, and almost white on the horizon.

Panel, 5' 10" by 3' 9". Presented by David Forbes, Esquire, executor of Dr Munro.

This well-preserved picture, formerly in the possession of Dr H. A. J. Munro, has been ascribed to Lorenzo di Credi, but no satisfactory attribution has yet been found. H. Ullmann (*Jahrbuch der K. Preussischen Kunstsammlungen*, 1894, p. 240) sees in the proportions of the chief figures the style of Antonio Pollaiuolo, while the head of St Sebastian and the figures of angels are more in the style of Lorenzo di Credi. He does not venture to suggest an attribution.

II. 208. *Classical subject.* A paved court; in centre of foreground a young woman in yellow tunic and red hose steps to r., raising a furred hat from her head with her l. hand. With her r. she takes a golden ball from a young lady in a flowing pink dress, who stands on a curved marble step under an open porch on r. of foreground. Behind her in the porch are four women, a fifth with a man stands in a doorway in back of porch. A young man sits by a column nearer to foreground, his back to the spectator. On l. and farther off beyond the pavement a page holds a grey horse with red trappings. On r. beyond the porch are four figures behind a low wall, behind them a square pier on which is a nude statue with a spear. The court is bounded by a wall with an arch, through which is seen a horseman, buildings, and mountains.

Panel, 9 $\frac{3}{4}$ " by 11". Mesman.

The subject of this picture is not clear; the apple and the dress of the central figure seem to mark her as Atalanta, and the picture is evidently a pendant to 210, but the scene represented does not fit clearly into the legend.

II. 210. Atalanta's race. In foreground l. two horsemen, one on a white, one on a brown horse, facing away from spectator towards centre, accompanied by two servants on foot. They are on the nearer edge of a curved race-course, which sweeps down to r. and then back to l. in middle distance. On the oval thus enclosed are figures on horseback and on foot watching the race. In centre and r. foreground Atalanta, with golden hair, clad in yellow tunic and red hose, runs to l.; in her r. hand she holds a golden ball, her l. is extended to pick up another lying in the path. After her runs Hippomedon in white shirt and boots, with a golden apple in his r.: on the other side of the path stands a man in red doublet and green hose with his arms extended; he is the furthest to r. of the spectators. On l. the course leads to a palace with three doors and circular windows, before which stands a statue on a marble column. The view is bounded by buildings on r., before which are two figures, and in centre by a wall broken by a tall arched gateway, giving an outlook on hills and houses.

Panel, 9 $\frac{1}{2}$ " by 11". Mesman.

The style of the painting and of the architecture in these two pictures (208 and 210) appears to indicate a painter of some North Italian school (probably the Veronese) at the end of the 15th century; but the inferior execution makes it difficult to determine their origin more exactly. They were attributed in Mr Mesman's catalogue to Carpaccio.

VINCK-BOONS. DAVID VINCK-BOONS (or VINCKEBOONS).
Flemish School, 1578—1629.

Born at Mechlin in 1578, but came to Antwerp as a child with his father Philips. He afterwards settled in Amsterdam, where he died in 1629. His teacher in painting was his father, but his landscapes shew the influence of Pieter Brueghel, the elder. In his works the landscape element is always important, but is balanced by numbers of figures and animals, which sometimes present a biblical scene, sometimes simply a scene of country life; he had an especial fondness for wooded scenes enlivened by crowds of birds and animals. His works were popular and often engraved.

III. 90. Landscape, with peasants presenting game to a gentleman and lady on horseback. L. a castle among trees, with water beyond; in centre the figures with woods behind them in autumn colours. On r. a stream flowing down the picture, spanned by a high rustic bridge beyond which is a large building. To r. of these thick woods. Grey, cloudy sky.

Panel, 1' 9 $\frac{1}{2}$ " by 3' 5 $\frac{1}{2}$ ". Fitzwilliam.



210



54



380



VINNE. JAN VINCENTSZ VAN DER VINNE. Dutch School, 1663—1721.

Son of the painter Vincent Laurensz van der Vinne, born at Haarlem in 1663. He was taught painting by his father, who was one of the pupils of Frans Hals, and by Jan Wyck. In 1686 he came to England where he found employment in painting hunting and racing scenes, and sometimes decorative wall panels. He afterwards returned to Haarlem, where he died in 1721.

I. 372. *Buildings with figures.* A view of a yard with a low, white, one-storeyed building on l. and r. On l. two women, one standing in a doorway, one seated outside it. At the end of the yard is the back of a tall house with a slate roof. On l. are the tops of two trees seen above the roof. Some clothes hang on a pole to r. in the court.

Panel, 1' 5 $\frac{1}{2}$ " by 1' 2 $\frac{1}{4}$ ". Mesman.

VLIEGER. SIMON DE VLIEGER. Dutch School, 1601—1653 (?).

Marine painter; born at Rotterdam in 1601. Little is known of his early life, but he worked in Delft between 1634 and 1638; and after that in Amsterdam and Weesp, where he died between Oct., 1651 and Ap., 1653*. His works are nearly all marine subjects; in his earlier years he chose usually to represent the sea in storm, often with a rocky coast and a shipwreck. These are grey and gloomy in colour and simple in composition; recalling the manner of Van Goyen. In his later works he often gives us more peaceful scenes, of calm seas enlivened by shipping, and is more varied and cheerful in colour. He occasionally painted landscapes, and with success, and left many etchings of landscape subjects. He was the teacher of Willem van de Velde II. and of Hendrick Dubbels.

III. 54. *Sea-piece, a breeze near a Dutch port.* In foreground l. a small boat with men in it; slightly further away on r. a warship with all sails set and port-holes open sails to r.; a red flag flying at the stern; on the deck are many men. In background l. and centre is rough water studded with craft; in background r. a shore with houses. The sky is grey and overcast; the surface of the sea is bright.

Signed in lower r. corner

S de VLIEGER

Panel, 1' 8" by 3' 0 $\frac{1}{4}$ ". Fitzwilliam.

See Waagen, III. 449.

* See Haberkorn van Rijswijk in *Oud Holland*, IX. 1891, pp. 221 ff.

III. 105. *Sea-piece, with Rotterdam in the background.* Boats full of people plying among ships under sail. Evening sky with large masses of grey cloud.

Signed on stern of boat in lower l. corner

S DE VLIETGER
1631

Panel, 2' 10 $\frac{1}{2}$ " by 3' 11 $\frac{1}{2}$ ". Fitzwilliam.

I. 345. *Storm with wreck.* On r. are white cliffs, and before them in immediate foreground rises a tall brown rock. Against these the sea is dashing and rises up in clouds of spray. In the surf to l. of rock is seen a wreck, already breaking up, with men clinging to her; one man is seen on the rock and in the water is wreckage. Further l. is another vessel approaching. The sky is covered with grey clouds, except in l. corner; the broken water in the foreground is brownish and white.

Signed on rock lower r. corner

S de V

Panel, 10 $\frac{3}{4}$ " by 1' 2". Mesman.

I. 386. *Sea-piece, a calm.* Foreground, sand; to l. a net and a buoy, further r. a fisherman kneeling to l., a pole stuck in the sand to r. of him. On r. a boat, further off a large sailing ship and other craft in the offing. Blue sky with clouds.

Signed on buoy in lower l. corner

S de VLIETGER

Panel, 11 $\frac{3}{4}$ " by 10 $\frac{3}{4}$ ". Fitzwilliam.

VLIET. HENDRIK CORNELISZ VAN DER VLIET. Dutch School, 1611 (2)—1675.

Portrait and architectural painter; born at Delft 1611 or 1612, member of the Painters' Guild in 1632, and buried there Oct. 28, 1675. He was the nephew of the portrait painter Willem van der Vliet, whose son, Hendrik Willemsz van der Vliet, was also a portrait painter, and died in 1650. There is therefore some doubt about the attribution of portraits signed H. van der Vliet and dated before 1650. He was a pupil of his

uncle Willem and of M. J. Mierevelt, but was more distinguished as a painter of architecture, usually the interiors of Dutch churches. These are remarkable for their fine, though quiet, colour and chiaroscuro. He is fond of effects of artificial light.

III. 79. Interior of a Church. The view is apparently taken from one of the aisles. In foreground l. a large pier; to r. of it a grave dug in the floor of the church; spades, planks, etc. scattered about it, and two dogs looking in. Farther off on r. a man in a red cloak looks up at a black tablet on r. wall; there are several tablets and hatchments on the piers and walls, and stained glass in windows on r. Light from l.

On base of column is a forged signature

B·De WITT

Panel, 1' 7" by 1' 2". Kerrich.

VORSTERMAN. JOHANNES VORSTERMAN. Dutch School, 1643—1699?

Landscape painter; born at Bommel, 1643; studied under Herman Saftleven at Utrecht. In his youth he spent some time in Paris but presently returned to Utrecht and thence he migrated in 1672 to Nimuegen, where he was employed by the Marquis of Bethune, for whom he painted several views of the Rhine. He afterwards made a short visit to England, and then went to Poland with the Marquis of Bethune, and is said to have died there in 1699.

I. 378. View on the Rhine. The river winds from foreground r., round headland in middle distance l.; on r. a high bank with woods and buildings on it; on l. a low bank; a boat on the river. Low hills visible in distance r. Evening light with pale grey clouds.

Panel, 8 $\frac{1}{2}$ " by 11". Mesman.

This picture was attributed in former catalogues to Lucas Vorsterman, who was born at Antwerp in 1578, and is chiefly known by his engravings of Rubens' pictures. But in Mr Mesman's catalogue it is ascribed merely to "Vorsterman" and it is therefore probable that Johannes Vorsterman was the painter meant, since the style points to a pupil of H. Saftleven.

VOS. CORNELIS DE VOS. Flemish School, 1585—1651. See FLEMISH SCHOOL.

VRIES. ROELOF VAN VRIES. Dutch School, 1631—after 1669.

Landscape painter; born at Haarlem in 1631, but moved to Amsterdam before 1659. His works are rare and vary greatly in character; some are delicate and cool in colour, others are heavier and rougher in execution, and brown in tone, apparently from an attempt to imitate the forcible manner of Ruysdael. Died after 1669.

I. 232. *View in Holland.* On l. low ground, a road, and a man advancing along it, and another seated; in centre and r. rough rising ground surmounted by a church with a tower. Farther l. at the bottom of the slope a cottage; near the spectator a man climbing up the path towards the church. Cloudy sky.

Signed lower r. corner

Panel, 9" by 1' 0". Mesman.

I. 236. *View of a tower beside a river.* In foreground l. the river with a tower and church spire seen across it; on the river is a sailing boat. The tower or castle, a massive ivy-grown building, occupies the foreground r., on this side of the river. The sky is overcast with brown clouds and it is almost dark.

Panel, 9" by 1' 0". Mesman.

WAGNER. JOHANN GEORG WAGNER. German School, 1732—1766.

Son of Johann Jakob Wagner, nephew and pupil of Dietrich, born at Meissen in 1732, and died in 1766. His subjects were usually "Arcadian" landscapes, with figures of nymphs, shepherds, etc.

I. 291. *Landscape with figures.* In centre a road winding to foreground with two figures on it, one seated, one standing. On r. a high bank with trees; on l. of road and on a lower level, water, broken ground and a high pink mountain in distance. Blue sky with large white clouds.

Panel, 8 $\frac{1}{2}$ " by 1' 0 $\frac{1}{2}$ ". Mesman.

WALTON. ELIJAH WALTON. British School, 1833—1880.

Landscape painter; born at Manchester in 1833. He was a student at the Royal Academy, and afterwards spent much time travelling in Europe and in the East. His landscapes were rather based on what he had observed on these occasions than studied from nature, and he gave free play to his fancy in working up his material. He died in 1880. Many of his works were reproduced as chromolithographs.

V. 456*. *The tombs of the Sultans, near Cairo.* A wide expanse of undulating sand, and in the distance a line of low, purple hills, over which are seen against the sky, in the centre a dome, and to l. some minarets and cupolas. In middle distance a man on a camel is

moving to r. In the sky are brilliant sunset tints, orange on the horizon, yellow and rose-colour above, and then blue. The foreground is already turning grey.

Signed lower r. corner

*Elijah Walton
1865*

Canvas, 4' 5" by 5' 11". Presented by the Artist.

WARD. JAMES WARD, R.A. British School, 1769—1859.

Born in London Oct. 23, 1769, he began life as a mezzotint engraver under his brother William, and shewed considerable skill in this art, but afterwards took to landscape painting. He was the brother-in-law of Morland, and influenced by his works. Like him he excelled as an animal painter and almost always introduced animals into his landscapes; he is at his best when the landscape is accessory to the animals, as is usually the case in his later work. He made one or two excursions into historical painting, but not with success. In 1794 he was appointed painter and engraver to the Prince of Wales, in 1807 was made A.R.A. and R.A. in 1811. He was a prolific painter and exhibited till 1855; he died on November 17, 1859.

III. 60. *Fight between a lion and a tiger.* The tiger is on its back, its head to r. snapping upwards; underneath it an antelope of which the fore-part only is seen. The lion facing l. stands with its head between its front paws, biting and tearing the tiger's flank. In foreground a large-leaved plant; in background rocks on both sides and sky in the middle.

Signed lower l. corner

*James Ward.
Prix 1797-*

Canvas, 3' 2" by 4' 4". Ellison.

WATTEAU. ANTOINE WATTEAU. French School, 1684—1721.

Born on Oct. 10, 1684 at Valenciennes, where he was taught painting by Albert Gérin, a local painter of some merit. In 1702 he went to Paris and worked first for a decorator of theatres and then for a manufacturer of pictures of saints. Afterwards he became a pupil of Claude Gillot and then of Claude Audran, and also studied at the Academy, where he gained the 2nd prize in 1709. He then returned to Valenciennes for a time, but was back in Paris in 1711. His talents had already been recognised and he received many private commissions, but he did not become a member of the Academy till 1717. In 1719—1720 he was in London, where he was employed by Dr Mead, but returned to Paris in 1720 and died of consumption on July 18, 1721, at Nogent, near Vincennes. Various influences besides that of the masters mentioned helped to shape Watteau's style. At all times he studied assiduously from nature, but did not neglect the works of earlier masters, of whom Teniers and still more Rubens stimulated and affected him; and at one time he planned a journey to Italy for purposes of study. He attempted various subjects, but soon found his proper field in a peculiar kind of work. He nearly always painted groups of figures in a landscape, and though the figures are sometimes mythological, and sometimes ladies and gentlemen of the period, either in their ordinary costume or masquerading as shepherds and shepherdesses, the treatment is the same. There is always a delicately rich and finely decorative colouring, a courtly ephemeral grace in the figures, and a pervading spirit of playful tenderness. These pictures gave an etherealized presentation of the courtly graces of the time of Louis XIV. and were welcomed for that reason no less than for their real merit.

I. 317. *Conversation.* Under a tree on l. a lady in full-skirted, yellow dress and holding a fan, sits turned towards spectator, looking to r. at a man who from behind offers her flowers. Behind her another lady in grey is half seen on l. In centre a boy stands facing to l., dressed in pink cloak, grey satin breeches, and white stockings, playing the flute. On r. water and trees in distance.

Panel, 10 $\frac{1}{2}$ " by 7". Fitzwilliam.

I. 329. *A music-party in a landscape.* On l. a group of three, on extreme l. a man in blue and yellow, standing and playing the flute, a lady seated in front of him facing r. in a red dress, holding a sheet of music and singing, and a man in a black and red hat and brown clothes, who sits beyond and beside her playing a guitar. Behind them are trees, and on r. a ravine and distant hills.

Panel, 8 $\frac{1}{4}$ " by 11". Mesman.

I. 330. *Conversation.* On l. a lady in a dress of blue silk shot with yellow, a reddish brown cloak, and a black scarf thrown over her head, sits facing spectator, holding a closed fan in her hand, and looks at the back of her other (l.) hand, which is raised and turned inwards. Behind her in centre under a tree stands a maid with folded arms.



79



317



330



503

—



On r. a man in brown coat and black hat leans over a square pedestal with a pink hollyhock growing beside it, talking to the lady. On l. the end of a stone seat, and trees.

Panel, $10\frac{1}{4}$ " by 7". Fitzwilliam.

WATTS. GEORGE FREDERICK WATTS, R.A. British School.
Born 1820.

Born in London, 1820; A.R.A. in 1867 and R.A. in 1868.

IV. 503. *Portrait of the Duke of Devonshire as Chancellor of the University* (1861—1892). Three-quarter length, seated, the body full, the head turned slightly to l., in Chancellor's robes. Background reddish.

Signed lower l. corner

G.F. Watts
1883

Canvas, 4' 1" by 3' 3". Presented by the Subscribers.

WEBBER. JOHN WEBBER, R.A. British School, 1752—1793.

Born in London in 1752. He studied at Paris and afterwards in London at the Royal Academy. He was a skilful topographical draughtsman and painter in water-colours, and accompanied Captain Cook on his last voyage, on his return from which he published engravings of many of the places visited. After this he took to landscape painting in oil, and travelled much in Europe making studies. He became an A.R.A. in 1785 and R.A. in 1791. Died in London in 1793.

V. 436. *Convent on the Rhine.* We are looking up the stream from a point nearer the r. bank. To l. is a small boat and a wooded bank with a cottage. To r. trees and to l. of them a wall, beyond which rises a church with a small tiled apse and a tall peaked tower. Behind these in the distance rise blue mountains. Blue sky with clouds.

Copper, $8\frac{1}{2}$ " by $11\frac{3}{4}$ ". Mesman.

WEENIX. JAN WEENIX. Dutch School, 1640—1719.

Still-life and portrait painter; son and pupil of G. B. Weenix, was born at Amsterdam in 1640, but was brought by his father while still a child to Utrecht. He became a member of the Utrecht Painters' Guild, but in 1668 returned to Amsterdam, which remained his home until his death on Sept. 20, 1719, though he paid long visits to the court of the Elector Palatine, Johann Wilhelm, at Düsseldorf. He began by painting *genre* subjects and landscapes, especially views of seaports, in the style of his father, a branch of art which he never wholly deserted; occasionally too he attempted portrait, but his fame rests on his pictures of still-life. In these we have almost always in the foreground a heap of dead game, usually birds with one larger animal, and beyond this a view of a garden or park. Very often fruits, flowers, vases, etc., and sometimes living birds are added to give variety. All these are treated with great truth and delicacy, and with a strong feeling for colour and texture.

III. 50. Dead game and fruit. At the foot of a young tree a hare is hung by one hind leg with its head and forelegs resting on the ground; beside it l. lies a cock pheasant, on the ground; near these, a knife. Behind the hare r. lie on the ground two peaches, two plums, a bunch of white and a bunch of black grapes, the latter with a long spray of its vine, and a melon. In distance l. a broad river with a wooded bank.

Signed lower l. corner

J. Weenix 1706

Canvas, 3' 4 $\frac{1}{4}$ " by 3' 0 $\frac{1}{2}$ ". Fitzwilliam.

An excellent example, peculiarly fresh and forcible in colour.

WERFF. ADRIAEN VAN DER WERFF. Dutch School, 1659—1722.

Born at Kralingen, near Rotterdam, on Jan. 21, 1659, and studied at the latter under Eglon van der Neer. Here he lived and belonged to the Painters' Guild for many years, till, like Weenix and others, he was invited to Düsseldorf to the court of the Elector Johann Wilhelm, who made him his court painter in 1696. Here he spent much of his later life and in 1703 was knighted by the Elector, but died at Rotterdam Nov. 12, 1722. Like his master, Eglon van der Neer, he belongs to the 'classical' school of Dutch painting, which was under French influence. His pictures were small and his subjects various, mythological and sacred scenes, portraits, and sometimes simple *genre*; but not even these are treated with the naturalism of native Dutch art. Though his work seems to modern taste frigid and mannered and excessively smooth, he was a skilful workman and a good representative of his school, and enjoyed great repute in his day.



50



375



12



7



I. 375. *Tancred's servant presenting the heart of Guiscard in a golden cup to Guismond.* In foreground r. a richly carved chair, and on it a guitar, face downwards, and a piece of white silk. In the centre sits Guismond facing r., in a dress of white satin, slashed at the shoulders with pink, and with short full sleeves and lace cuffs; a skirt of light blue satin. Her hair is yellow and curled, and she wears a black velvet head-dress and pearl ear-rings. Her hands touch her breast, the arms resting on the arms of her chair. To r. of her is a square table covered with a red velvet cloth, on which is a small jewelled crown, a pearl necklace and a sceptre. Behind the table Tancred's servant with a covered gold cup in his r. hand. He is young and beardless, with long brown hair, and wears a dove-coloured silk mantle over an embroidered doublet and white shirt. In background r. is a mantel-piece of pink and white marble; l. a dark curtain looped up to shew a red arras.

Signed to l. of Guismond

A:VanderWerff:fc

Panel, 1' 4 $\frac{3}{4}$ " by 1' 2". Fitzwilliam.

See Smith, *Cat. Raisonné*, IV. p. 177, no. 25, and Waagen, III. 448; both of whom ascribe the picture wrongly to E. van der Neer.

WERFF. PIETER VAN DER WERFF. Dutch School, 1665—
after 1721.

Brother and pupil of the last: born in 1665 at Kralingen, and worked in Rotterdam. He was an imitator of his brother and copied several of his works. The best of his independent pictures were portraits. A signed picture by him in the Schwerin Gallery is dated 1721, but the year of his death is unknown.

I. 376. *Bacchus and Ariadne.* In foreground lies a gourd-flask with straps attached. On r. seated on the ground, turned to l., is Ariadne, with an embroidered blue drapery thrown over her thighs and middle; she looks up at Bacchus, who is seated behind leaning over her and puts a pipe and a wreath of ivy into her l. hand. Above them is a laurustinus bush and beyond that the face of a rock filling r. of picture. In background l. an urn on a base, a pyramid, three nymphs and a seated faun piping, behind whom is a glimpse of trees and sky.

Signed lower l. corner

P:V^DW
AN^o1712

Panel, 1' 2 $\frac{1}{2}$ " by 11". Fitzwilliam.

I. 377. *Portrait of a Dutch lady.* Seated three-quarter length, turned somewhat to l.; she has curling grey hair arranged on the top of her head. Her r. hand rests on her breast, her l. elbow is leant on a low table covered with a reddish cloth. She wears a brown silk dress with white trimming in the sleeves. Background: on l. trees, on r. pilaster.

Canvas, 1' 4 $\frac{1}{4}$ " by 1' 1". Mesman.

WILDENS. JAN WILDENS. Flemish School, 1586—1653. See FLEMISH SCHOOL.

WILLAERTS. ABRAHAM WILLAERTS. Dutch School, 16—?—166—?.

Marine painter; son of Adam Willaerts, born at Utrecht, to which his father had migrated from Antwerp. The year of his birth is not known, but he was already a member of the Utrecht Guild in 1624. He was a pupil of his father, of Jan Bylert, and according to some accounts of Vouet, in Paris. As his father lived at least till 1649 and used the same signature, it is not always possible to distinguish their works, for they differed little in style and painted similar subjects. These were coast scenes, usually including a stretch of sea and a number of ships, and a strip of coast with figures on it. Not uncommonly they painted sea-fights and storms. Abraham was also a portrait painter. He died about 1669. At one period of his life he is said to have gone with a Dutch expedition to Angola and to have made studies there.

I. 534. *Family group.* A lady seated full face, and a little girl standing beside her on r., her head turned towards the spectator, both three-quarter length. The lady's hands are crossed in her lap. She wears a dark green skirt and dark bodice trimmed with white lace; the girl wears a dark dress and white pinafore. Behind them on the wall hang four portraits, two three-quarter lengths of a man and woman and two medallions of a boy and girl.

Signed on r. below the middle

A Willae
1660

Panel, 7" by 6 $\frac{3}{4}$ ". Mesman.

WILLIAMS. SOLOMON WILLIAMS. British School. Died 1824.

Portrait painter; born in Dublin about the middle of the 18th century. He studied in Dublin and afterwards spent some years in Italy, where he became a member of the Bologna Academy. He then returned to Dublin and lived there for the rest of his life, except for a few years spent in London, where he exhibited at the Royal Academy. He was one of the original members of the Royal Hibernian Academy : died on Aug. 2, 1824.

III. 12. *Portrait of Daniel Mesman, Esq.* Nearly half-length, face three-quarter full, body turned to r. Middle-aged, with ruddy complexion, scanty white hair and small sandy whiskers. Dress, a black coat, buff waistcoat and full white cravat.

Canvas, 2' 5 $\frac{1}{2}$ " by 2' 0 $\frac{1}{2}$ ". Mesman.

WILSON. RICHARD WILSON, R.A. British School, 1714—1782.

Landscape painter ; born at Pinegas in Montgomeryshire, on Aug. 1, 1714. In 1729 he went to London and studied painting under Thomas Smith, a portrait painter, after leaving whom he for some time practised that branch of art, the only one at that time by which an artist could live. In 1749 he visited Italy, and here some landscapes of his were so much admired by the painters Vernet and Zuccarelli and other connoisseurs that he resolved to give himself up to landscape alone. He returned to England in 1755 and adhered to his resolution, but, though he gradually gained reputation and became one of the foundation members of the Royal Academy in 1768, he was always ill paid and had difficulty in living by his work. His health failing he retired in 1780 to Llanberis, where he had inherited property, and died in 1782. Wilson was the first great English landscape painter. His subjects were usually taken from or modelled upon Italian scenery, and he drew his inspiration from the Italian school of landscape instead of the Dutch, which earlier English painters had taken as their models. In particular he studied Poussin and Claude. His pictures are therefore classical in style; he aims at broad effects at the sacrifice of detail, and freely alters and arranges his material to bring it into harmony with his ideal of beauty or expressiveness. In this domain of art he is unsurpassed by any English painter and is especially masterly in composition and the rendering of atmosphere.

III. 7. [Attributed to WILSON.] *Falls of Clyde.* In foreground rocks ; in the centre a young man, nude, under a leafless tree ; three more figures in r. corner. On the far bank to l. a ruined round tower with a wooden bridge leading to it. The falls are in middle distance, and the river turns away to l. between thickly wooded banks.

Canvas, 2' 3 $\frac{1}{2}$ " by 2' 11 $\frac{1}{2}$ ". Smith.

WITTE. PIETER DE WITTE. Flemish School, 1620—1669(?).
See DUTCH SCHOOL.

WOOTTON. JOHN WOOTTON. British School. Died 1765.

Animal painter; born probably at the end of the 17th century. He was a pupil of Jan Wyck, the younger. He excelled in the painting of dogs and horses, and was often employed at Newmarket to paint portraits of famous race-horses. Besides these he painted hunting scenes and similar subjects, which gave scope for his particular skill. In later life he painted landscapes in the style of Claude. His works have blackened badly. Died in London in 1765.

III. 5. Classical landscape. In centre of foreground, a broken urn on a pedestal; at its foot recline on l. two figures, one of them pointing to l. In l. corner a man seated beside a road, talking to a dog; in r. corner, trees. In middle distance the road leads to a lake. On the near side of this is a woman with sheep; beyond it a castle and an Italian church on a wooded height l. and behind these high mountains; on r. a plain with indications of a town and mountains on the horizon.

Canvas, 2' 7 $\frac{1}{4}$ " by 3' 5 $\frac{1}{2}$ ". VanSittart.

WOUWERMAN I. PHILIPS WOUWERMAN. Dutch School, 1619—1668.

Landscape, *genre*, and battle painter. Christened Haarlem, May 24, 1619. Pupil of his father, P. J. Wouwerman, and of J. Wynants; formed himself further upon the example of Pieter van Laer. At nineteen he eloped with a young Catholic girl to Hamburg, but presently returned; entered the guild of St Luke at Haarlem, 1640, and was one of its presidents in 1646. He obtained the highest repute as a painter of delicately finished landscapes, with scenes of sporting and campaigning, and was at the head of a numerous school of pupils. Buried Haarlem, May 19, 1668.

III. 69. Landscape with a sporting party. View of the wooded edge of a winding river or chain of pools. In foreground r., where a road passes by the water's edge, a mounted sportsman on a skewbald horse and having a hawk at his wrist stops for his horse to drink; a little in rear a second sportsman, having dismounted from the white horse which a groom is holding near by, levels his piece at a bird in the wood. Trees fill the greater part of the picture. Beyond the river l., an open country with mountains in the distance. Blue sky, with light pearly clouds.

Panel, 1' 1 $\frac{1}{4}$ " by 1' 4 $\frac{1}{4}$ ". Fitzwilliam.

Smith, *Cat. Rais.* 1. p. 330, no. 442.



80



71



1



III. 80. *The stable.* A wide archway opens out of a lofty stable upon the country l. In this archway facing the spectator is a cavalier mounted on a bay horse followed by his lady on a grey: another cavalier has dismounted from his roan horse just within the stable in shadow l. Close behind the roan lies a foal on the ground, farther r. a stable-boy has mounted large white horse, and clings to his mane while a groom holding by the halter cracks his whip at him. Three other horses are fastened farther within. Through the arch behind the principal figures are seen a woman and child approaching, and behind them a ruined house, with wooded hills in distance l.

Signed in lower l. corner

Panel, 1' 1" by 1' 7". Fitzwilliam.

Smith, *Cat. Rais.* 1. p. 329, no. 441.

I. 340. *Study of horses.* On r. a grey horse saddled and bridled, facing to r., lies on ground, the off fore-leg bent under it, the near extended; it raises its head, snorting; on l. a brown horse seen from behind kicking. Sketch on a brown ground.

Panel, 5" by 7½". Mesman.

WOUWERMAN II. PIETER WOUWERMAN. Dutch School,
1623—1682.

Landscape, animal, *genre*, and battle painter. Pupil of his father P. J. Wouwerman, and of his elder brother, the aforesaid Philips Wouwerman. Worked at Haarlem, where he became member of the Painters' Guild in 1646, and also apparently in Paris; was living in 1662 at Amsterdam and died there in 1682.

III. 71. *Encampment beside an ale-house.* View of a road, with an ale-house r. A trough stands in road in middle foreground, and beside it are two officers, one mounted on a brown horse, the other standing beside a grey, which a boy coming up from the r. is about to saddle. A man in a red jacket is pouring something from a stone jug into the trough. Under an awning slung beside a lean-to against the gable end of the ale-house r., a man and two women are seated on the ground, eating. On a bank l., beside a man sleeping on his face, sits a beggar appealing to the mounted officer. Farther off l. on

lower ground, tents pitched and figures moving about among them, trees behind ; more tents on a rise in centre of middle distance.

Signed half-way up wall of lean-to

Panel, 1' 3 $\frac{1}{4}$ " by 1' 7 $\frac{1}{4}$ ". Fitzwilliam.

? Smith, *Cat. Rais.* 1. p. 270, no. 254. An excellent and thoroughly characteristic example of the work of the younger Wouwerman.

WRIGHT. JOSEPH WRIGHT, of Derby. British School, 1734—1797.

Son of the town clerk of Derby, where he was born in 1734. In 1751 he went to London and studied under Hudson, the master of Sir J. Reynolds, and Mortimer; on his return to Derby he made his living chiefly by portrait painting, though he was ambitious to excel as an historical painter. In 1773 he went to Italy and remained there two years. On his return he exhibited at the Academy two pictures painted in Italy, one of the Girandola (the display of fireworks from the Castle of S. Angelo) and another of an eruption of Vesuvius. These were characteristic of his powers, for he especially excelled in rendering artificial light. After a short stay at Bath he removed to Derby again in 1777 and lived there till his death in 1797. In 1782 he was elected A.R.A., but never became R.A., though he occasionally exhibited. As a portrait painter he was never first-rate, and of his landscapes and subject pictures by far the best are those which have an artificial illumination.

III. 1. Portrait of Viscount Fitzwilliam, when a fellow-commoner of Trinity Hall, Cambridge. Half-length, turned slightly to l., the r. hand in breast of coat. Dress, green coat with gold buttons, and over it fellow-commoner's gown, embroidered with gold and lined with red ; white lace cuffs and stock.

Canvas, 2' 5 $\frac{1}{4}$ " by 2' 0 $\frac{1}{4}$ ". Presented by the Rev. R. Fitzwilliam Hallifax.

A portrait of the Founder at the age of 19, painted in 1764 for his tutor, Dr Hallifax, afterwards Bishop of Gloucester.

WTTEWAEL. JOACHIM ANTONISZ (or TONISZ) WTTEWAEL (or UITEWAAL). Dutch School, 1566—1638.

Son of a glass-painter ; born at Utrecht in 1566. After learning glass-painting from his father, and studying under Joost de Beer, he travelled in Italy and France, but returned to Utrecht before 1592 when he joined the Painters' Guild, and died Aug. 13, 1638. He painted mythological and sacred subjects, often almost in miniature, and his

pictures are most pleasing on a small scale, for the fineness of execution has then its full effect, and the mannerism is less apparent. This mannerism springs from an attempt to imitate Italian art in drawing and form.

I. 427. *Judgment of Paris.* In foreground l. rocks on which are a dog, a group of two nude nymphs, one with a cornucopia, and two river-gods with their urns, seated on red and blue draperies. Behind them are trees. In foreground r. a river-god with his urn, seated with his back to the spectator; beyond him goats, a ram, and a dog, and beyond these again Paris in a broad-brimmed scarlet hat seated under a tree on r., facing the three nude goddesses who stand in the centre. Next to him is Venus with Cupid at her side, and to l. of her Minerva with shield and helmet, and Juno, all with their backs turned to spectator. Above their heads hovers Mercury in a pink cloak, and behind them is a thick group of dark green trees. The two openings between the central group of trees and those at each side disclose a view on to blue mountains.

Copper, 6 $\frac{1}{2}$ " by 8 $\frac{1}{4}$ ". Mesman.

WYCK. THOMAS WYCK. Dutch School, 1616—1677.

Genre and landscape painter, and etcher. Born Beverwyck, near Haarlem, 1616. Pupil at first of his father; afterwards went to Italy and formed himself on the manner of Pieter van Laer and of Jan Miel, painting harbour and market scenes and also interiors. On his return entered the guild of St Luke at Haarlem, 1642; was married there to Tryntgen Adams 1644; was elected commissary of the guild 1658, and deacon 1660. At one time of his life Wyck visited England, where his son Jan settled for good. Buried Haarlem, August 19, 1677.

I. 351. *The Alchemist.* At a table on r. covered with a red rug, and heaped with folios, loose papers, a globe on a high stand, a jar of spices, a bottle, a casket, etc. sits facing r. a man with a short brown beard, wearing a black cap and a black cloak lined with fur. He lays his hands on a book spread open on a desk, and turns his face over his r. shoulder towards the spectator to look at a retort which stands in the extreme l. foreground, together with a globe on which lies a book, and various receptacles. Behind and above him hangs a dark green curtain from a rod; higher again, the walls and vaulting of the chamber, with a shelf carrying books and bottles against the wall r. Through an arch from which hangs a lantern, in the rear l. we look into a further chamber, where a womanservant sits at work beside a round-headed two-light window.

Signed on book in lower l. corner

Panel, 1' 18" by 11 1/4". Mesman.

A favourite subject of the painter. Other versions of it exist, e.g. at Amsterdam, Ryksmuseum, 419, and Schwerin, 1141. This is a somewhat dull and coarse example, injured by the blackening of the varnish, and lacking the play of light and surface which are often found in the works of the master.

WYNANTS. JAN WYNANTS. Dutch School, 17th century.

Landscape painter. Probably born about 1620 in Haarlem. Worked between 1641 and 1679, from both of which years there exist dated pictures by his hand. Probably identical with the Jan Wynants who is mentioned in the archives of the guild of St Luke at Haarlem in 1642, and who in 1646 was married in that city to Luitgen van Ende. From 1660 to 1672 he lived at Amsterdam, where he married in 1660. Among his pupils were Adriaen van de Velde, Ph. Wouwerman, and J. Lingelbach, all of whom often added the figures in his landscapes. Died probably at Amsterdam after Aug. 18, 1682. His favourite subject was a view over an expanse of open country, sometimes with a group of weather-beaten trees in the foreground.

III. 37. Landscape. A lane leading from foreground r. towards a field where hunters are assembling in distance l. In foreground l. a pool in shadow, and beyond it a low bank of sand and turf. A high bank of sand and turf r. with two tall thinly-leaved trees where the bank falls away in the middle of the picture. A man with his hands behind him followed by a dog walks away from the spectator along the lane. Sky partly covered with thunderclouds.

Signed in lower r. corner

Canvas, 9" by 10 1/4". Mesman.

Thinly painted and has suffered by rubbing, so that the warm brown preparation shews through in many parts.

III. 38. With LINGELBACH. Landscape, with figures. A lane winds from the middle of the picture along the side of a slight grassy acclivity which slopes from l. to r. and is wooded to the l., but open to the r. Along the lane advances a woman carrying a basket on her head and accompanied by a dog. Other figures further in the distance along the lane. In foreground l. two tall trees, one dead and one



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38



39

ZEEMAN. REINIER NOOMS (called ZEEMAN). Dutch School, 17th century.

Marine and landscape painter and etcher; born at Amsterdam, probably about 1612. The dates of his life are uncertain, but some plates by his hand are dated 1632 and others 1673. He was probably a pupil of S. de Vlieger. He lived for some time in Berlin and appears also to have visited England and France, and to judge from the subjects of some of his pictures, even Italy. He was chiefly a painter of marine subjects and shipping, but occasionally painted ordinary landscape.

III. 41. *Sea-piece.* Calm sea, evening sky with bluish grey clouds lined with white. In foreground to r. of centre a sculling boat with two men in it; to l. of centre a fishing smack with brown sails spread, and one man seen on board. Beyond, receding into the distance on l. are four similar craft. In middle distance on r. a spit of land, on which are three men, one with a creel and one with a fishing spear, walking to l. towards a man in a small boat at the end of the spit. Beyond the latter is a smack with sail furled, and three more further off; behind these is a low headland with houses, and in extreme distance r. land is faintly visible.

Signed on boat to l.

R. Zeeman

Canvas, 1' 1 $\frac{3}{4}$ " by 1' 0". Mesman.

ZUCCARELLI. FRANCESCO ZUCCARELLI, R.A. Italian School, 1702—1788.

Born at Pitigliano in Tuscany in 1702. He studied in Florence and Rome, after which he spent most of his time in Venice till his visit to England in 1752. Here he stayed till 1773 when he returned to Italy and died in Florence in 1788. He enjoyed in his time a European reputation, and was especially admired in England, where he was made a foundation member of the Academy. Originally a figure painter, he afterwards devoted himself chiefly to landscape, though a landscape enriched by figures. In his choice of subjects he was bold and varied, but his treatment of all was mainly decorative and superficial, and shewed small regard for nature. Many of his works were reproduced in engravings.

II. 191. *Landscape, with Madonna and Child and angels.* A 'Repose.' The Virgin sits under a tree before a clump of bushes in centre, two child angels play with the Christ. The foreground is flat and bare with a dead tree stump on l. A stream flows in a rocky bed from a fall in middle distance l. and passing behind the bushes in

front of which the Virgin sits, emerges in foreground r. where Joseph is seen leading the ass across it to l. Background rocks and snowy mountains.

Canvas, 1' 5 $\frac{1}{4}$ " by 2' 5 $\frac{3}{4}$ ". Mesman.

II. 196. Italian Landscape. In foreground r. a seated peasant with a jar beside him; above him a woman with a pitcher on her head, a child and a man drive a cow down a bank towards l. Behind them r. on the bank are tall trees, and further l. bushes. On l. a view over a plain with trees and houses; and beyond this in centre a blue mountain. Evening light, with yellowish clouds in sky; foreground and plain are both in shadow.

Canvas, 1' 6" by 2' 5 $\frac{1}{2}$ ". Mesman.

II. 198. Landscape, with figures. On l. a tent among trees. In front of it a servant holds two horses, and on his r. a gentleman sits drinking while a woman talks to him; beside him is another woman seated on a white horse. On l. of tent various figures and cattle. In foreground r. a stream flowing to foreground; on the far bank r. trees and a woman seated below, farther off l. two cavaliers and a servant on foot. In distance r. wooded country. Blue sky with clouds.

Canvas, 2' 3 $\frac{1}{2}$ " by 3' 4 $\frac{1}{2}$ ". Fitzwilliam.

II. 200. Death of a Stag. In centre a stag worried by three hounds; l. of him a horseman, to r. a woman in a red skirt on a white horse, two servants on foot, and another horseman. Behind the stag and in foreground r. rise thin, straggling trees; the ground is rough and rocky, with scattered bushes. Farther off l. a stream, and rocky ground, over which pass horsemen and dogs; beyond them a wood and a distant mountain; in distance r. lower, sparsely wooded ground. Pale sky.

Canvas, 2' 3 $\frac{1}{2}$ " by 3' 4 $\frac{1}{2}$ ". Fitzwilliam.

ZUCCARO. FEDERIGO ZUCCARO. Italian School, 1543—1609.

Younger brother of Taddeo Zuccaro, with whom he worked from his earliest years, and whose style, based chiefly on the imitation of Raphael, he copied. Born at S. Angelo in Vado in 1543, he worked for some years in Rome and Florence, and later visited France, England (1574) and Spain (1586). On his return to Rome he became first president of the academy of St Luke, and wrote a book entitled "L'Idea de' scultori, pittori e architetti." He died at Ancona in 1609. Of his works the portraits, which include those of several English noblemen, are more pleasing than his frescoes and large paintings.

I. 511. [Attributed to F. ZUCCARO.] *Portrait of the Earl of Leicester.* Head and shoulders, three-quarter full face, turned to r. He has brown eyes, a peaked brown beard and moustache, and wears a flat black cap, a quilted white doublet, with lace collar, and a black mantle over the l. shoulder. A black string passes round his neck. Dark green ground.

Inscribed to l.	to r.
AN ^o · D ^{NI} ·	ÆTATIS ·
1562 ·	SVÆ · 30 ·
	RESPICE
	FINEM

Between the last two
words is painted a skull.

Panel, 4 $\frac{1}{2}$ " by 3 $\frac{1}{2}$ ".

The date inscribed on this picture is not that of Zuccaro's visit to England.

ZUCCHI. ANTONIO ZUCCHI, A.R.A. Italian School, 1726—
1795.

Son of the engraver Francesco Zucchi; born at Venice in 1726, where he studied painting and architectural drawing. He was induced to come to England by the brothers Adam, the architects, and employed by them in the decoration of several mansions of their building. He was elected A.R.A. in 1770, and in 1781 married Angelica Kaufmann, with whom he returned to Italy; died in 1795 at Rome.

II. 197. *Ruins, with figures.* R. the ruins of a vaulted Gothic building; in front of them classical remains, viz. a lion on a cylindrical pedestal and two figures (apparently of soldiers) examining it; in extreme foreground r. a gabled sepulchral monument bearing on the corner a seated effigy of the deceased; in front of it are three men seated and two standing. In middle, and somewhat back, a square sepulchral monument with Corinthian angle columns and frieze and modern upper story. L. a pond with a man fishing, and further l. beyond it a tree and the front colonnade of a ruined temple. In background, roofs and towers of a town resembling Venice.

Canvas, 2' 0 $\frac{3}{4}$ " by 2' 5 $\frac{1}{2}$ ". Mesman.

II. 199. *Ruins, with figures.* In front, fallen blocks of marble with classical mouldings in water, and at the back a ruined arch overgrown with green. Under the arch sits a half-naked bearded man, and facing him stands a youth, partly armed, leaning on a block



41



511



209



214

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of masonry. On l. is the lower half of a large unfluted column *in situ* by the pier of the arch. Blue sky behind the arch.

Canvas, 1' 4" by 1' 0 $\frac{1}{2}$ ". Fitzwilliam.

This picture and Nos. 204 and 207 were formerly attributed to Pannini.

II. 201. Ruins, with figures. Ruins of vaulted classical building, consisting of vault with its piers and back-wall standing l., and a ruined arch r. Under the vault is a heavy sarcophagus carved with wreaths and bracketed out from the wall, resembling the Renaissance sepulchral monuments of Venice; a man leans against r. front column of vault and reads inscription on floor. Further back, in a garden l. a building like the Pantheon with a scaffolding on the roof. Seen through ruined vault r., the Arch of Constantine, and on an eminence farther r. a building somewhat resembling the Colosseum; on bank in r. foreground, two men standing and one reclining.

Canvas, 2' 0 $\frac{1}{2}$ " by 2' 5 $\frac{1}{4}$ ". Mesman.

This and No. 197 are companion pictures. They were formerly in the collection of the Duke of Norfolk and were sold at Christie's, May 24, 1816, for £24. 13s. 6d. They belong to a group of compositions produced in the school of Canaletto, in which the characteristics of Roman and Venetian scenery are fancifully united. A replica of 197 is in the National Gallery (No. 135: "Ruins and Figures, with the distant view of a Town, bequeathed by Lt.-Col. Ollney in 1837"), but the size is different.

II. 204. Ruins near Rome, with figures. In foreground fallen blocks of masonry, on r. relief of a winged monster, on l. drums of columns on which sit and recline three figures. On r. of them and just beyond them, a truncated pyramid, partly overgrown with weeds. Blue sky with greyish clouds.

Canvas, 1' 4" by 1' 0 $\frac{1}{2}$ ". Fitzwilliam.

II. 207. Marcus Curtius leaping into the gulf. On l. a domed building with a peristyle, excited figures on its steps. At the r. edge of its raised platform is Curtius on horse-back, about to leap into the gulf, from which rise smoke and flames. On r. spectators on steps the other side of the gulf, and behind them a tall single column, and in the distance a theatre.

Canvas, 2' 4 $\frac{1}{2}$ " by 3' 2 $\frac{1}{4}$ ". Fitzwilliam.

UNKNOWN.

III. 127. *Head of Christ.* Head and shoulders nearly full-face, the hair dark, the head crowned with thorns and inclined to r., on r. shoulder a red drapery. Background dark.

Canvas, 1' 5 $\frac{1}{2}$ " by 1' 2 $\frac{1}{2}$ ". Hare.

II. 170. *St Augustine.* Three-quarter length, face three-quarters full, turned to r., the eyes looking upwards. He is old and bearded, and wears a black habit and a white-and-gold mitre; his l. hand is extended, his r. holds a heart, to which a rayed dart descends from r. His r. arm supports a gold crozier. On his breast a gold cross suspended by a gold chain. Ground blue-green.

Copper, 7 $\frac{1}{4}$ " by 5 $\frac{1}{2}$ ". Mesman.

II. 209. *Portrait of an old man.* Three-quarter length, seated to l., the face nearly full; the r. hand (only half seen) hangs over the knee in front, the l. is slightly raised with the fingers extended, the elbow resting on a stone support. He is bald, and has a short grey beard, and wears a loose black robe with a broad collar of dark brown fur and small collar and cuffs of white linen. He sits in a recess hewn in a natural rock which extends beyond him on l.; beyond it on l. is seen an artificial fountain. Above on r. the corner of a yellowish curtain.

Panel, 6 $\frac{1}{2}$ " by 5 $\frac{1}{2}$ ". Mesman.

II. 214. *St Stanislaus contemplating the infant Jesus.* The saint, a boy, half-length, dressed in a black habit with close white collar, looks downwards, with his head inclined to l., at the infant Christ. The latter, who is nude and has curling light hair, lies with his head to l. on a linen cloth supported by the saint's hands and stretches out his hands to him. The ground is brown, illuminated by a halo round the head of St Stanislaus.

Copper, 1' 0 $\frac{1}{2}$ " by 9 $\frac{1}{2}$ ". Smith.

The date and origin of this picture are unknown, but it is perhaps the work of a Spanish painter of the 18th century, imitating earlier models.

I. 238. *Cattle-piece.* Evening light: on l. an oak, and by it a hurdle on which leans an old man. On this side of the hurdle lie two

sheep, to r. of it in the centre lies a dun cow, her head turned to l., and r. of her stands a black-and-white bullock with head to r. On r. open undulating country. Pale blue sky with pinkish clouds on l.

Panel, 1' 2 $\frac{1}{2}$ " by 1' 5 $\frac{1}{2}$ ". Mesman.

I. 252. *Child asleep, with skull and poppy-head.* The child, nude, is half reclining, half sitting on a white cloth, nearly full face, but turned a little to l. He leans against a very brown skull, on which rests his r. hand, his l. holds a poppy-head; three more of these lie in r. corner. Background dark.

Panel, 1' 10 $\frac{1}{2}$ " by 1' 3 $\frac{1}{2}$ ". Presented by the Rev. C. Turner.

Probably the work of an English painter of the end of the 18th century, working under the influence of earlier models of more than one school. Formerly attributed to Van Dyck.

II. 255. *The daughter of Herodias with the head of St John the Baptist.* The daughter of Herodias, in a pink mantle over a white robe, a transparent veil floating over her long golden hair, wearing a red jewel on her forehead, and a pearl bracelet, moves to r., her face upturned and inclined to l. She carries the head, encircled with rays, on a golden dish. She is followed by a youthful attendant in white with a red sash, carrying a white handkerchief. Background greyish green.

Panel, 10 $\frac{1}{2}$ " by 7 $\frac{1}{2}$ ". Fitzwilliam.

A fine picture, perhaps the work of a painter of the Bolognese school of the early 17th century.

I. 261. *Portraits of a man and his wife.* Two medallion-shaped busts, nearly life-size, on one canvas, on dark backgrounds framed in red. L. a man facing three-quarters r., with dark brown, close-cropped hair, dark pointed beard and curled moustache, in a black coat with stiff, square cut white collar. R. a woman looking three-quarters l., with dark eyes, long nose, and pointed chin, with a black cap on her head, a broad ruff, and black dress.

Canvas, 1' 7 $\frac{1}{2}$ " by 2' 7 $\frac{1}{2}$ ". Fitzwilliam.

Inferior work, probably of the first half of the 17th century. The costume appears to be English or Flemish, but the style is indeterminate.

I. 269. *Portrait of a woman.* Three-quarter length; an elderly woman standing full face, with hands folded in front, l. over r., her eyes, which are brown, looking down and to l.; her features are hard,

her mouth wide, upper lip long. She wears a gown of black stamped velvet, puffed at the shoulders and trimmed with spotted fur, and has pleated white collar and cuffs and a black cap with white lining. On the third finger of her l. hand is a gold ring. Ground dark green.

Panel, 11 $\frac{1}{4}$ " by 9". Kerrich.

Badly preserved, and too poorly executed to be assigned to any known master; possibly inferior Flemish work of the middle or end of the 16th century.

I. 299*. *Portrait of a lady.* Half-length, nearly full face, but slightly turned to l.; the hands, of which only the upper half is visible, are folded, a jewelled ring on the forefinger of the r. The face is smooth and youthful but pale, the eyes hazel. She wears a black cap, with veil falling down behind, and a loose black mantle with a high collar, which opens at the throat and shews white lining; the sleeves are trimmed with ruby velvet and have white frilled cuffs. Ground dark green, on which in upper l. corner is the date 1550 in white letters.

Panel, 10 $\frac{1}{2}$ " by 7 $\frac{3}{4}$ ". Mesman.

I. 385. *Woman holding a medal or coin.* Three-quarter length; seated to r., the face three-quarters full, turned to r. In front of her the end of a table with a green cloth, on which rests her r. arm; the l. hand rests on the r., and holds between thumb and forefinger a gold medal inscribed FRID · ELEC · IMP · LOCV . . . On the table are other medals and a bag. She wears a drab bodice with loose scarlet sleeves, a white handkerchief folded over her shoulders, and a black cap, over another of white linen. The face is middle-aged, ruddy, and cheerful. Dark ground.

Panel, 8 $\frac{3}{4}$ " by 6 $\frac{1}{2}$ ". Mesman.

Weak work of some unknown painter, apparently imitating A. van Ostade or his pupil Cornelis Dusart.

V. 438. *Portrait of Mary Stapleton, wife of Thomas, fourth Viscount Fitzwilliam.* Half-length, three-quarters full face, inclined to r. She wears a low-cut blue silk dress with white border, a yellow mantle over her l. shoulder, and a pearl necklace. Her hair falls in long brown ringlets; her eyes are grey. Background dark. Inscribed at top in Roman letters:

Mary Stapylton wiffe of Thomas L^d Visc^t Fitzwilliam 1679

Canvas, 1' 11" by 1' 5 $\frac{3}{4}$ ". Fitzwilliam.

Much scratched and cracked.



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V. 439. *Portrait of Thomas, fourth Viscount Fitzwilliam, great-grandfather of the founder.* Head and shoulders, looking l.; he is close-shaven, and wears a full brown wig, a blue coat lined with red, and a white neckcloth. Aged about 25 or 30. Dark background. Inscribed at top: Thomas L^d Visc^t Fitzwilliam 1700.

Canvas, 1' 11 $\frac{1}{4}$ " by 1' 5 $\frac{3}{4}$ ". Fitzwilliam.

The fourth Viscount Fitzwilliam was outlawed for his devotion to James II., but afterwards restored. He died in 1704.

V. 440. *Portrait of Richard, fifth Viscount Fitzwilliam, grandfather of the founder.* Half-length, seated, face three-quarters full, looking r. He bends forward with the r. hand slightly raised, the palm upwards; wears a full, powdered wig, red velvet coat open in front, and frilled shirt and cuffs. Aged about 40. Background light brown, darker on l.

Canvas, 2' 5 $\frac{1}{4}$ " by 2' 0 $\frac{3}{4}$ ". Fitzwilliam.

V. 442. *Portrait of Catherine Vaux, wife of Henry, Baron Abergavenny.* Half-length, face three-quarters full, turned to r. She wears a black dress, with a pointed opening at the neck, richly embroidered with gold, with full sleeves and a short waist; a large oval pendant of dark stone set in gold hangs on her dress to r., and a heart-shaped jewel of two dark stones at her neck. She has a lace ruff and pearl ear-rings; is aged about 30 and has wavy brown hair. Background a crimson curtain. Inscribed at top:

Catherine Vaux, wife to Henry Baron Abergavenny.

Canvas, 2' 5" by 2' 0". Fitzwilliam.

V. 443. *Portrait of Sir Matthew Decker.* Half-length in an oval; full face, body turned to l.; wrapped in a dark brown velvet cloak with a yellow, embroidered lining. Under this a grey coat and white neckcloth. He is middle-aged, close-shaven, with a full, good-humoured face and brown eyes, and wears a powdered full-bottomed wig. Dark background.

Canvas, 2' 11 $\frac{1}{2}$ " by 2' 4 $\frac{1}{2}$ ". Fitzwilliam.

V. 444. *Portrait of Lady Decker.* Half-length, full face, inclined to l.; she is aged about 25 years and has long brown curling hair. She wears a low dress with white frill, and a blue mantle lined with yellow satin. Background brown.

Canvas, 2' 5" by 2' 0". Fitzwilliam.

V. 446. *Portrait of Frances, daughter of Sir J. Shelley; wife of Richard, fifth Viscount Fitzwilliam.* Half-length, body turned to r., face looking l., aged about 40. Wears a low dress of blue satin, with pearl and diamond clasps in front, a peeress's mantle over her r. shoulder and a string of pearls in her hair. A coronet lies on a table behind to r. Background dark brown.

Canvas, 2' 3" by 1' 9 $\frac{1}{2}$ ". Fitzwilliam.

V. 449. *Portrait of Sir Thomas Adams, Bart.* Three-quarter length, standing to l., face three-quarters full; the r. hand rests on a table to l. covered with a red cloth, the l. holds embroidered gloves. Has scanty grey hair and short pointed grey beard; wears a scarlet gown trimmed with brown fur, over black doublet, with lace cuffs and ruff. Wears a double gold chain in front. On the table is a book bound in green. Background dark brown, with coat of arms on l. above the table.

Panel, 2' 1" by 1' 6". Formerly in the possession of Henry Bradshaw, M.A., King's College.

Sir T. Adams founded the Professorship of Arabic in 1631.

I. 519. *Miniature portrait of Hélène Fourment, second wife of the painter Rubens.* Half-length, full face, looking slightly to l. She wears a broad hat with a white ostrich feather, a black dress cut low and square at the neck, with a white border round the top, and a large gold brooch with dark square stones. She has curling brown hair and dark eyes. Light grey ground.

Metal, oval, 2 $\frac{1}{2}$ " by 2". Mesman.

I. 520. *Miniature portrait of a man.* Half-length, body turned to r., face full; a middle-aged man of ruddy complexion and with a cheerful expression; he is close-shaven, has long curling brown hair, and wears a dark blue mantle lined with brown and a white neck-cloth. Brown ground.

Ivory, oval, 3" by 2 $\frac{1}{2}$ ". Mesman.

I. 522. *Miniature portrait of the Queen of Bohemia.* Head and bust, three-quarters full face, turned to l. The face is thin and pallid, the lips bright red, the hair long and brown; she wears a white satin dress and a white silk under-bodice, a pink mantle over r. shoulder,

and a pearl necklace; her r. hand is raised and touches her breast.
Light brown background.

Copper, oval, 2 $\frac{1}{2}$ " by 2". Mesman.

I. 524. *Girl gathering flowers.* Full length, standing nearly full face, but turned a little to l., the eyes looking out of the picture; her r. arm extended in front on a level with her waist, the l. hanging by her side. Behind her on l. trees, on r. sky. She wears a dress cut square at the neck, of white satin in front and scarlet behind, with puffed sleeves; she has thick light brown hair. Between finger and thumb of r. hand she holds some red flowers, more of which are seen growing on ground to l.

Copper, 5 $\frac{3}{4}$ " by 3 $\frac{3}{4}$ ". Mesman.

I. 528. *Landscape, with figures.* In foreground l. two men in cloaks and turbans stand under tall trees and look down an alley of trees, in which are two men on horseback and two on foot. Farther r. a stream with high banks flows to the foreground, dividing the picture, and on its r. bank is a group of six figures in cloaks, three sitting and three standing, and beyond them an Ionic temple on a slight rise. R. of these, tall trees, and more in background. Pale sky with light grey clouds.

Panel, 6 $\frac{1}{2}$ " by 9 $\frac{1}{4}$ ". Mesman.

I. 535. *Moonlight scene.* In foreground l., a causeway and bridge, on which are a man and woman conversing, lead over on to a grassy promontory in the moonlight, with a tree and three cottages upon it. R. a river reflecting the moon, which stands high up in the sky on r. In extreme foreground r. a tree; in distance a town. Dark cloudy sky, with a break round the moon.

Copper, 3 $\frac{3}{4}$ " by 5". Mesman.

Formerly attributed to Elsheimer.

I. 546. *Portrait of Sarah, Duchess of Marlborough.* Head and bust; full face: has powdered, curling hair, and wears a low-cut bright blue bodice trimmed with white, and a pink mantle. Grey ground.

Copper, oval, 3 $\frac{3}{8}$ " by 2 $\frac{3}{4}$ ". Mesman.

I. 548. *Portrait of Antonius Densingius (Professor of Medicine at Gröningen, b. 1612, d. 1666).* Half-length, seated nearly full face turned slightly r. Has dark brown eyebrows and hair, the latter

falling over the shoulders, a grizzled moustache and a tuft on the chin. Wears a black cloak opening to show a black coat, white neck-bands and cuffs. With both hands he holds open a folio book resting on a table; on the open page l. is a drawing of a skeleton. Ground dark grey.

Copper, 6 $\frac{1}{8}$ " by 4 $\frac{1}{4}$ ". Mesman.

I. 549. *Holy Family.* Three-quarter length, in the centre the Virgin, seated facing the spectator, holds the Child on her l. knee, her l. hand supporting his body, her r. touching his feet; she wears a light red dress with a green girdle, a green mantle, and a white silk veil in her light brown hair. The child leans back to r., looking up and holding up a pear in his l. hand. Over the Virgin's shoulders look, on r., St Joseph in grey cloak over yellow coat; on l. St Elizabeth or (? St Anna), in a brown cloak, with a white cloth round her head. Behind the heads blue sky.

Panel, 5 $\frac{1}{2}$ " by 4 $\frac{1}{2}$ ". Mesman.

Quaker meeting disturbed by a beau. On l. a number of Quakers, men and women, seated on benches; others standing and sitting further to r. The beau, attired in scarlet coat and long white waist-coat and wearing a full-bottomed wig, enters from r. corner of foreground; he points to the company with his r. hand and looks round smiling towards the spectator.

Panel, 1' 7 $\frac{1}{4}$ " by 2' 8". In Music Room. Bequeathed by the Rev. J. Ind Smith, M.A.

Portrait of George Dyer, Historian of the University. Half-length, full face; he is dressed in black, and sits with his left hand caressing a dog, of which the head is seen on r., his r. hand rests on the arm of chair. Behind him on l. a red curtain, to r. the corner of a table with papers on it. He is clean shaven and grey-haired.

Canvas, 2' 11 $\frac{1}{2}$ " by 2' 3 $\frac{1}{2}$ ". In Music Room. Bequeathed by Miss Sarah Travers.

APPENDIX.

TABLE OF PRESENT AND FORMER ATTRIBUTIONS.

IN the following list the left-hand column contains the name of the painter to whom each picture is attributed in the present catalogue. Whenever the attribution has been changed, the right-hand column contains the name of the artist to whom the picture was formerly attributed. The names of artists given in this second column are those under which the pictures passed when acquired by the gallery, as far as these could be ascertained, the conjectural attributions of later catalogues being ignored. Before the artist's name in this column stands the name of the donor of the picture, either in full, or indicated by initials (see list below). In the case of pictures from the Fitzwilliam and Mesman collections there is added the number of each in the original printed catalogue. Those pictures from other sources, which appeared in either of these catalogues, are included with them and marked respectively F. or M. The numbers of the Fitzwilliam pictures are taken from the *Fitzwilliam Handbook* of 1853, the first in which the pictures are numbered continuously. The attributions in this coincide (except in one or two cases, duly noted) with those of the earlier catalogue of 1833. The numbers of the Mesman pictures are taken from the Catalogue of 1846, compiled by Mr John Massey, Keeper of the Mesman Museum.

In some cases the description in these catalogues is so brief that it has not been possible to distinguish between several pictures by the same master. In such cases the painter's name only is given, and the number omitted. When for any reason it was not possible to identify the picture with certainty, the name of the donor only is given.

The names of the principal donors are abbreviated as follows ; the others are given in full.

TABLE OF ATTRIBUTIONS

- A. The representatives of the Rev. J. W. Arnold, D.D.
- B. The representatives of the Rev. W. J. Butler, D.D., Dean of Lincoln.
- C. Mr Charles Butler.
- E. Mrs Ellison.
- F. Viscount Fitzwilliam.
- H. The representatives of Archdeacon Hare.
- K. The Rev. R. E. Kerrich, M.A., Christ's College.
- M. Mr Daniel Mesman.
- P. J. Prior, M.A., Trinity College.
- S. The Rev. C. Lesingham Smith, M.A., Christ's College.
- V. A. A. VanSittart, M.A., Trinity College.

	<i>Present</i>	<i>Original</i>
1	Wright, of Derby	F. 47 same
2	Howard, H.	F. 103 same
3	Hone, N., R.A.	Smedley, same
4	Cooper, Samuel	S. same
5	Wootton, J.	V. same
6	Morland, G.	E. same
7	Wilson, R., attributed to	S. same
8	Richardson, J.	Hazard, same
9	Thornhill, Sir J.	Lodge, same
10	Phillips, T., R.A.	F. 151 (3) same
11	Legros, A.	Legros, same
12	Williams, S.	M. 89 Solomon Williams
13	Morland, G.	M. 252 same
14	Morland, G.	M. 253 same
15	Gainsborough, T., R.A.	F. 148 same
16	Richardson, J.	M. 45 same
17	Grisoni, G.	Ward, "Grafoni"
18	Gainsborough, T., R.A.	F. 26 same
19	Morland, G.	M. same
20	Morland, G.	E. same
21	Hogarth, W.	A. same
22	Knapton, F.	A. same
23	Northcote, J., R.A.	K. same
24	Hogarth, W.	A. same
25	Lonsdale, J.	Maltby, same
26	Hogarth, W.	A. same
27	Lawrence, Sir T., P.R.A.	Woodburn, same
28	Lievens, J. A.	F. 68 same
29	Molyn, P.	M. same
30	Deelen, D. van	F. 18 same
31	Steenwyck, H. van	K. same

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	<i>Present</i>	<i>Original</i>
32	Mieris, F. van, I.	F. 12 same
33	Dou, G.	F. 50 same
34	Dou, G.	F. 39 same
35	Dou, G.	M. 105 same
36	Mieris, W. van	F. 37 same
37	Wynants, J.	M. 181 same
38	Wynants, J.	V. same
39	Wynants, J.	V. same
40	Wynants, J.	F. 131 same
41	Zeeman, R.	M. 222 same
42	Goyen, J. van	M. same
43	Anthonissen, H. van	K. Ruysdael
44	Berckheyde, G. A.	F. 121 same
45	Molyn, P.	S., van Goyen
46	Molyn, P.	M. same
47	Berckheyde, G. A.	F. 127 same
48	Bloot, P. de	S., C. Dusart
49	Hobbema, M.	V. same
50	Weenix, J.	F. 91 same
51	Feti, D.	F. 52 same
52	Goyen, J. van	M. 175 same
53	Goyen, J. van	M. 73 same
54	Vlieger, S. de	F. 140 same
55	Rietschoof, Jan C., manner of	F. 5 de Vlieger
56	Both, J.	F. 100 same
57	Champagne, P. de, Sch. of	F. 74 Crayer
58	Pieters, G.	F. 90 John Pieters (in 1833 catalogue "Pieters" only).
59	Janssens, C., attributed to	F. 64 C. Janssen
60	Ward, J.	E. same
61	Wildens, J., manner of	F. 147 Vinken-boons
62	Snyders, Sch. of	F. 120 Snyders
63	Ruisdael, J. van	V. same
64	Ostade, A. van	V. same
65	Ruisdael, J. van	V. same
66	Everdingen, A. van	M. 112 same
67	Rombouts, G., manner of	M. 81 J. Ruysdael
68	Cuyp, A.	F. 102 same
69	Wouwerman, Philips	F. 11 same
70	Ostade, A. van	F. 132 same
71	Wouwerman, Pieter	F. 27 same
72	Teniers, D.	F. 13 same
73	Steen, J.	F. 2 same
74	Ruisdael, J. van	V. same
75	Ruisdael, J. van	F. 89 same
76	Steen, J.	F. 105 same

TABLE OF ATTRIBUTIONS

	<i>Present</i>	<i>Original</i>
77	Cuyp, A.	F. 104 same
78	Steen, J.	F. 101 same
79	Vliet, H. C. van	K., de Witt
80	Wouwerman, Philips	F. 27 same
81	Ryckaert, M.	V., P. Brill
82	Nickele, I. van	V. same
83	Janssens, C., attributed to	F. 6 C. Janssen
84	Ruisdael, J. van	V. same
85	Asch, P. J. van	M. 41 T. van de Velde
86	Laer, P. van, manner of	S. Dutch School
87	Patch, T.	M. 19 same
88	Velde, A. van de	V. same
89	Janssens, A., manner of	F. 46 Velasquez
90	Vinck-Boons, D.	F. 3 Savery
91	Neeffs, P., with Teniers	F. 124 same
92	Uden, L. van	K. same
93	Schurman, A. Maria van (?)	F. 31 F. Hals "Portrait, supposed o Armanna Peters"
94	Legros, A.	Legros, same
95	Wildens, J., manner of	F. 149 Vinken-boons
96	Schney, F. V.	F. 79 Snyders
97	Neer, A. van der	M. 113 same
98	Bles, H. met de	F. 34 Dürer
99	Master of the Brussels <i>Assumption</i>	E. unknown
100	Murillo	P. same
101	Elsheimer, A.	M. 189 same
102	Elsheimer, A., imitation of	F. 117 Elsheimer
103	Heemskerck, M. van	M. 263 same
104	Master of the <i>Death of Mary</i>	K. Flemish School
105	Vlieger, S. de	F. 143 Storck
106	Storck, A.	Halford, same
107	Beham, H. S., manner of	H. School of Andrea del Sarto
108	Palma Giovine	F. 114 Palma Vecchio
109	Palma Vecchio	F. 129 same
110	Milanese School	H. Melzi
111	Palma Giovine	F. 110 Palma Vecchio
112	Bassano, Sch. of	F. 30 Bassano
113	Bassano, Sch. of	Fitzgerald, same
114	Bassano, Sch. of	F. 71 Bassano
115	Palma Vecchio, after	H. School of Palma
117	Schidone, B.	M. 2 same
118	Raphael, after	H. Giulio Romano
119	Pinturicchio	Sandars, same
120	Perugino, imitation of	H. Raphael
121	Santa Croce, F. R. da	H. Marco Basaiti
122	Carracci, Sch. of the	F. 63 Annibal Caracci

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	<i>Present</i>	<i>Original</i>
123	Carracci, Sch. of the	F. 107 A. Caracci
124	Reni, Guido, Sch. of	Halford, Guido
125	Veronese School	Forbes, Florentine School
126	Raphael, after	F. 151 same
127	Unknown	H. after Correggio
128	Flemish School	F. 116 Pordenone
129	Tiziano Vecelli	F. 10 same
130	Maratti, C.	M. 258 same
131	Maratti, C.	M. 259 same
132	Meulen, A. F. van der	F. 1 same
133	Bartolommeo Veneto	H. Boltraffio
134	Carracci, A.	F. 108 same
135	Venetian School	Whewell, same
136	Cignani, C.	M. 107 same
137	Pasinelli, L.	M. 251 same
138	Venetian School	F. 112 Giorgione
139	Guercino, imitation of	V. Guercino
140	Fabris, M. P.	M. 74 same
141	Solario, A. da, imitation of	H. Sch. of Leonardo da Vinci
142	Palma Vecchio, after	H. Sch. of Giorgione
143	Veronese, P.	F. 86 same
144	Rosa, Salvator	S. same
145	Venetian School	H. Bonifacio
146	Guercino, imitation of	V. Guercino
147	Cuyp, J. G., manner of	F. 78 J. G. Kuyp
148	Castiglione, G. B.	F. 75 same
149	Helst, B. van der	Thompson, same
150	Hals, F.	P. same
151	Tintoretto, J. R., after	F. 54 Tintoretto, a sketch
152	Rembrandt, H. van Ryn	F. 44 same, Portrait of a Dutch officer
153	Bakhuyzen, L., attributed to	F. 139 Van de Velde
154	Padovanino	F. 56 Padovanino, after Titian
155	Carracci, Sch. of the	F. 36 A. Caracci
156	Venetian School	H. Palma Vecchio
157	Baroccio, after	Geldart, Baroccio
158	Herp, G. van	M. 5 Van Harp
159	Vos, C. de, attributed to	F. 72 C. de Vos
160	Garofalo, B. T. da	H. same
161	Lely, Sir P., attributed to	F. 115 Lely
162	Albertinelli, M., imitation of	H. Albertinelli
163	Carracci, Lod.	F. 60 L. Caracci
164	Holbein, Sch. of	F. 69 Holbein
165	German School	B. School of Holbein
166	Ribera, after	Fitzgerald, Spagnolotto
167	Albani, F., Sch. of	F. 32 Albano
168	Albani, F.	M. 177 Albano

TABLE OF ATTRIBUTIONS

<i>Present</i>	<i>Original</i>
169 Carracci, Ag., after eng. by	M. 86 A. Caracci
170 Unknown	M. 132 unknown
171 Carracci, Sch. of the	M. 231 L. Caracci
172 Grimaldi, G. F.	M. same
173 Ghisolfi, G.	M. 240 same
174 Muziano, G.	M. 10 same
175 Sesto, C. da, after	F. 61 Leonardo da Vinci
176 Muziano, G.	M. 22 Cigoli
177 Solimena, F.	M. 124 same
178 Appiani, A.	M. 20 G. Lairesse
179 Ghisolfi, G.	M. 241 same
180 Ricci, S.	M. 108 same
181 Veronese, P., after	F. 73 Carletto Cagliari after P. Veronese
182 Marieschi, M.	V. same
183 Guardi, F.	M. same
184 Guardi, F.	M. 64 same
185 Marieschi, M.	S. same
186 Bellotto, B.	F. 35 Canaletto
187 Guardi, F.	M. same
188 Guardi, F.	M. same
189 Marieschi, M.	S. same
190 Marieschi, M.	V. same
191 Zuccarelli, F., R.A.	M. 4 same
192 Bellotto, B.	V. same
193 Canaletto, Sch. of	F. 28 Canaletto
194 Canaletto, Sch. of	F. 49 Canaletto
195 Bellotto, B.	V. same
196 Zuccarelli, F., R.A.	M. 106 same
197 Zucchi, A., A.R.A.	M. Canaletto
198 Zuccarelli, F., R.A.	F. 130 same
199 Zucchi, A., A.R.A.	F. 7 Pannini
200 Zuccarelli, F., R.A.	F. 133 same
201 Zucchi, A., A.R.A.	M. Canaletto
202 Swanevelt, H. van	F. 51 "Claude Lorraine (figures by Swanevelt)"
203 Canaletto, Sch. of	Halford, Canaletto
204 Zucchi, A., A.R.A.	F. 65 Pannini
205 Canaletto, Sch. of	Halford, Canaletto
206 Swanevelt, H. van	F. 53 "Claude Lorraine (figures by Swanevelt)"
207 Zucchi, A., A.R.A.	F. 93 Pannini
208 Veronese School	M. 163 Carpaccio
209 Unknown	M. 67 Holbein (Tintoretto in 1853 catalogue)
210 Veronese School	M. 171 Carpaccio
211 Correggio, imitation of	M. 214 Carlo Maratti

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	<i>Present</i>	<i>Original</i>
212	Grimaldi, G. F.	M. same
213	Carracci, Sch. of the	M. 31 Ludovico Caracci
214	Unknown	S. Italian School
215	Dolci, Carlo	F. 62 same
216	Schnorr, J., attributed to	H. School of Raphael
217	Castiglione, G. B.	M. 51 same
218	Lauri, F.	F. 136 same
219	Castiglione, G. B.	M. 70 same
220	Raeburn, Sir H., R.A.	Purchased, same
221	Piazetta, G. B.	M. 90 same
222	Millet, F.	Simons, unknown
223	Kessel, J. van	M. same
224	Kessel, J. van	M. same
225	Meulen, A. F. van der	M. 58 same
226	Tillemans, P.	F. 48 same
227	Schoubroeck, P.	M. 183 P. Brill
228	Rubens, P. P.	K. same
229	Rubens, P. P.	K. same
230	Rubens, P. P.	K. same
231	Rubens, P. P.	K. same
232	Vries, R. van	M. 150 same
233	Brill, P., attributed to	M. 182 P. Brill
234	Artois, J. d'	M. 26 same
235	Janson, J.	M. Janssen
236	Vries, R. van	M. 137 same
237	Breydel, K.	M. 210 Bredael
238	Unknown	M. 225 unknown
239	Aachen, H. van	M. 156 van Asch
240	Rubens, P. P.	K. Vandyck
241	Rubens, P. P.	K. same
242	Rubens, P. P.	K. same
243	Rubens, P. P.	K. same
244	Janson, J.	M. Janssen
245	Lint, H. van	M. Peter van Lint
246	Lint, H. van	M. Peter van Lint
247	Huysmans, C.	M. 33 Houseman
248	Brueghel, P., Sch. of	M. Old Breughel
249	Nieulandt, W. van	M. 187 same
250	Téniers, D.	F. 138 same
251	Haarlem, C. C. van	M. 119 same
252	Unknown	F. 96 Vandyck
253	Janson, J.	M. Janssen
254	Jordaens, J.	M. 62 Hunneman
255	Unknown	F. 67 Old Franck
256	Schoevaerdts, M.	M. 50 same
257	Bloemen, P. van	M. 80 same
258	Flemish School	F. 145 unknown
	F. C.	

TABLE OF ATTRIBUTIONS

	<i>Present</i>	<i>Original</i>
259	Deyster, L. de	H. ¹ same
260	Bloemen, J. F. van	M. same
261	Unknown	F. 55 unknown
262	Franck, F.	V. same
263	Bloemen, P. van	M. 66 same
264	Schoevaerdts, M.	M. 71 same
265	Lint, H. van	M. 47 Peter van Lint
266	Bloemen, J. F. van	M. same
267	Rubens, P. P.	Finch, same
268	Cranach, Sch. of	F. 151 (4) Holbein
269	Unknown	K. Flemish School
270	Cranach, Sch. of	F. 151 (5) Holbein
271	Leyden, L. van, after eng. by	M. 164 Lucas van Leyden
272	Leyden, L. van, after eng. by	M. 168 Lucas van Leyden
273	Hemessen, K. van	M. d' Heere
274	Aldegrever, H., after	M. 230 Lucas van Leyden
275	Leyden, L. van, after eng. by	M. 154 Lucas van Leyden
276	Post, Fr.	M. 139 de Loutherburg
277	Meyer, C.	F. 20 de Meyer
278	Roos, J. H.	M. 235 same
279	Ferg, F. de P.	M. 138 same
280	Dietrich, C. W. E.	M. 260 same
281	Heere, L. d', manner of	M. Holbein
282	Heere, L. d', manner of	M. d' Heere
283	Heere, L. d', manner of	M. d' Heere
284	Querfurt, A.	M. 247 same
285	Querfurt, A.	M. 248 same
286	German School	M. 162 unknown
287	German School	M. 172 unknown
288	Bidermann, J. J.	M. 8 same
289	Kobell, J.	M. 87 same
290	Bidermann, J. J.	M. 229 same
291	Wagner, J. G.	M. 54 same
292	Kobell, J.	M. 173 same
293	Gryef, A.	M. 196 Griffier
294	Claesz, P.	M. 236 Roos
295	Ast, B. van der	M. 110 Vander Aelst
296	Hamilton, F. de	M., O. Massaeus
297	Hamilton, F. de	M., O. Massaeus
298	Kessel, J. van	M. same
299	Brill, P., attributed to	M. 200 Velasquez
299*	Unknown	M. 127 Holbein
300	Aelst, W. van	M. 65 same
301	Labrador, J.	M. 63 D. Segers
302	Os, J. van	M. 254 same
303	Marseus, O. van S.	M. 264 same

¹ Erroneously included among the Fitzwilliam pictures in this and all recent catalogues.

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	<i>Present</i>	<i>Original</i>
304	Aelst, W. van, in the manner of	M. 77 van Aelst
305	Fyt, J.	M. 211 same
306	Mignon, A.	M. 255 same
307	Labrador, J.	M. 123 Verelst
308	Bosschaert, A.	M. 83 Old Breughel
309	Kessel, J. van	M. same
310	Boudewyns, A. F.	M. same
311	Boudewyns, A. F.	M. same
312	Kessel, J. van	M. same
313	Heem, J. D. de	M. 3 same
314	Aelst, W. van, in the manner of	F. 92 Simon Verelst
315	Reyn, Jan de	Maud, same
316	Poussin, N.	F. 81 same
317	Watteau, A.	F. same
318	Greuze, J.-B.	F. 123 same
319	Huet, J.-B.	S. School of Watteau
320	French School	M. Boucher
321	French School	M. Boucher
322	Gliimes, P. de	M. 176 De Glieme
323	Poussin, G.	F. 99 same
324	Huet, J.-B.	S. School of Watteau
325	Le Sueur, E., attributed to	M. 88 Le Sueur
326	Bourdon, S.	M. 224 same
327	Patel, P.	M. 136 same
328	Le Nain, A.	F. 137 Velasquez
329	Watteau, A.	M. 149 same
330	Watteau, A.	F. same
331	Patel, P.	V. same
332	Greuze, J.-B.	F. 126 same
333	Coypel, A.	F. 14 same
334	Spanish School	Purchased, Murillo
335	Poussin, G.	F. 109 same
336	Vernet, C. J.	M. 48 same
337	Bourdon, S.	F. 97 same
338	Bourdon, S.	M. 11 same
339	Le Brun, C.	M. 262 same
340	Wouwerman, Philips	M. 109 Vandyck
341	Geltton, T.	F. 82 <i>Gelder</i> (but in 1833 catalogue <i>Geldton</i>)
342	Savery, R.	M. 188
343	Savery, R.	M. 195
344	Borssom, A. van	V. same
345	Vlieger, S. de	M. 95 same
346	Cuyp, A.	M. Klomp
347	Peeters, B.	M. 242 same
348	Klomp, A. J.	M. Klomp
349	Klomp, A. J.	M. Klomp

TABLE OF ATTRIBUTIONS

<i>Present</i>	<i>Original</i>
350 Cuyp, A., attributed to	M. 29 Cuyp
351 Wyck, T.	M. 94 Old Wyck
352 Broers, K.	Heath, van Huchtenburg
353 Broers, K.	Heath, van Huchtenburg
354 Heyden, J. van der, attributed to	V. van der Heyden
355 Hondius, A.	F. 4 same
356 Hondius, A.	M. 212 same
357 Netscher, T.	F. 59 same
358 Moni, L. de	M. 121 same
359 Hondius, A.	F. 151 same
360 Moni, L. de	M. 93 same
361 Bogdani, J.	M. 28 same
362 Snyders, Sch. of	F. 21 Snyders (figure by Rubens)
362* Jardin, K. du	M. 190 same
363 Saftleven, H., manner of	M. Schalcken
363* Potter, P., attributed to	V., P. Potter
364 Saftleven, H., manner of	M. Schalcken
365 Schalcken, G.	F. 9 same
365* Mieris, F. van, II.	M. 191 W. Mieris
366 Saftleven, H., manner of	M. Schalcken
367 Swanevelt, H. van	F. 135 same
368 Schalcken, G.	F. 43 same ¹
369 Maas, Dirk	M. 30 same
370 Maas, Dirk	F. same
371 Maas, Dirk	F. same
372 Vinne, J. V. van der	M. 125 same
373 Verkolje, J.	M. same
374 Verkolje, J.	M. same
375 Werff, A. van der	F. 41 A. Vanderwerf
376 Werff, P. van der	F. 17 P. Vanderwerf
377 Werff, P. van der	M. 59 P. Vanderwerf
378 Vorsterman, L.	M. 146 Vorsterman
379 Saftleven, H.	F. 118 H. Saftleven
380 Saftleven, C.	F. 144 C. Saftleven
381 Saftleven, C.	M. 9 Zachtleven
382 Sorgh, H. M.	M. 101 Zachtleven
383 Saftleven, C.	M. 18 Zachtleven
384 Griffier, J.	V. Old Griffier
385 Unknown	M. 91 unknown
386 Vlieger, S. de	F. 141 same
387 Saftleven, H., manner of	M. 186 Ruysdael
388 Poelenburg, C. van	F. 119 same
389 Poelenburg, C. van	M. 40 same
390 Poelenburg, C. van	M. 68 same
391 Dutch School	M. 120 van Goyen

¹ This picture is included among the Mesman pictures in recent catalogues, but it cannot be identified with any picture in the Mesman catalogue of 1846, and coincides with no. 43 of the *Fitzwilliam Handbook*.

	<i>Present</i>	<i>Original</i>
392	Dutch School	M. 92 van Goyen
393	Bronchorst, G. van	F. 66 Poelenburg
394	Neer, E. H. van der	M. 113 same
395	Dutch School	M. 209 Zorg
396	Dutch School	M. 126 F. Hals
397	Hoet, G.	F. 16 Poelenburg
398	Peeters, Bonaventura	M. 174 same
399	Peeters, Bonaventura	M. 39 same
400	Asselyn, Jan	M. 1 same
401	Asselyn, Jan	M. 237 same
402	Murant, E.	M. 151 van der Heyden
403	Brakenburgh, R.	M. 122 same
404	Brekelenkam, Q. G. van	F. 38 same
405	Olis, J.	M. 159 Patrymedes
406	Slabbaert, K.	? M. 234 Mieris
407	Lisse, D. van der	F. 8 Vanderlyns
408	Dutch School	M. 198 Schalcken
409	Moucheron, I. de	M. same
410	Dutch School	M., P. Molyn
411	Witt, P. de, manner of	M. 238 van der Heyden
412	Balen, H. van, with J. Brueghel	F. 19 Rottenhamer and Breughel
413	Peeters, Bonaventura	M. 53 same
414	Deelen, D. van, attributed to	M. 79 van Deelen
415	Goyen, J. van	M. same
416	Balen, H. van, with J. Brueghel	F. 98 Rottenhamer and Breughel
417	Dou, G.	F. 29 Rembrandt
418	Dyck, A. van, after	M. 206 Vandyck
419	Heyden, J. van der, imitation of	M. 129 unknown
420	Lairesse, G. de	M. 144 same
421	Laer, P. van	M. 97 same
422	Gyselaer, N. de	F. 33 same
423	Duck, Jac.	M. 147 same
424	Antonissen, H. J.	M. 160 Atoinessen
425	Moucheron, I. de	M. same
426	Uden, L. van	M. 213 same
427	Wtewael, J. A.	M. 142 same
428	Sch. of J. Brueghel, I.	M. 100 no name (in 1853 catalogue said to be by "Hell Breughel")
429	Laer, P. van	M. 115 same
430	Heemskerck, E. van	M. 143 same
431	Breenbergh, B.	F. 113 same
432	Breenbergh, B.	F. 111 same
433	Cuylenborch, A. van	M. 44 same
434	Brakenburgh, R.	F. 40 same
435	Rubens, P. P., after	Massey, same
436	Webber, J., R.A.	M. 152 same
437	Meyer, De	F. 23 De Meyer (of Zurich 1571—1638)

TABLE OF ATTRIBUTIONS

	<i>Present</i>	<i>Original</i>
438	Unknown	F. 22 unknown
439	Unknown	F. 24 unknown
440	Unknown	F. 80 unknown
441	Seguier, J.	M. 21 T. Seguier
442	Unknown	F. 88 unknown
443	Unknown	F. 128 unknown
444	Unknown	F. 106 unknown
445	Ashford, W., P.R.H.A.	F. 70 same
446	Unknown	F. 95 unknown
447	Ashford, W., P.R.H.A.	F. 76 same
448	Reinagle, R. R., R.A.	F. 94 same
449	Unknown	Purchased, unknown
450	Seymour, J.	M. 60 same
451	Robert, H.	? M. 178 unknown
452	Robert, H.	M. 201 same
453	Reinagle, P., R.A.	M. 128 same
454	Hodges, C. H.	M. 76 Webber
455	Sch. of Haarlem. Influence of F. Hals	F. 77 unknown
456	Knapton, F.	F. 146 same
456*	Walton, E.	Walton, same
456**	Blake, W.	Purchased, same
457	Hone, N., R.A.	F. 134 same
458	Danloux, H.	F. 142 same
459	Hone, N., R.A.	F. 194 Horace Hone
460	Collier, Sir R.	Lord Monkswell, same
460*	Lear, E.	Presented by Subscribers, same
461	Hoare, P.	F. 189 W. Hoare
462	Ashford, W., P.R.H.A.	F. 87 same
463	Hoare, P.	F. 179 W. Hoare
464	Ashford, W., P.R.H.A.	F. same
465	Hudson, T.	F. 58 same
466	Ashford, W., P.R.H.A.	F. 150 same
467	Ashford, W., P.R.H.A.	F. same
468	Lewis, J. F.	E. same
469	Cooper, T. S., R.A.	E. same
470	Goodall, F., R.A.	E. same
471	O'Connor, J.	E. same
472	Linton, W.	E. same
473	Horsley, J. C., R.A.	E. same
474	Schelfhout, A.	E. same
475	Jones, G., R.A.	Jones, same
476	Linton, W.	E. same
477	Cosway, R., R.A.	M. 35 same
478	Cosway, R., R.A.	M. same
479	Good, T. S.	E. same
480	Creswick, T., R.A.	E. same

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	<i>Present</i>	<i>Original</i>
481	Nasmyth, P.	E. same
482	Goodall, F., R.A.	E. same
483	Good, T. S.	E. same
484	Collins, W., R.A.	E. same
485	Linton, W.	E. same
486	Jones, G., R.A.	Jones, same
487	Cosway, R., R.A., after etching by Rembrandt	M. 205 same
488	Cosway, R., R.A.	M. same
489	Good, T. S.	E. same
490	Lance, G.	E. same
491	Parker, J.	E. same
492	Cooper, T. S., R.A.	E. same
493	Linton, W.	E. same
494	Linton, W.	E. same
495	Ouless, W. W., R.A.	Subscribers, same
495*	Turner, J. W. M., R.A.	E. same
496	Manzuoli, T. d'A.	Hope, same
497	Collins, W., R.A.	E. same
498	Frith, W. P., R.A.	E. same
499	Gill, C.	E. same
499*	Millais, Sir J. E., P.R.A.	Harding, same
500	Danby, F.	E. same
501	Stanfield, W. C., R.A.	E. same
502	Richmond, W. B., R.A.	Subscribers, same
503	Watts, G. F., R.A.	Subscribers, same
503*	Herkomer, H., R.A.	Subscribers, same
503**	Hudson, T.	George, same
504	Keirinckx, A.	M. same
505	Sorgh, H. M., attributed to	M. 82 Zorg
506	Kessel, J. van	M. same
507	Teniers, D., after G. Coques	M. 69 Teniers
508	Kessel, J. van	M. same
509	Bol, F.	F. 84 same
510	Keirinckx, A.	M. same
511	Zuccaro, F., attributed to	M. 34 Zucchero
512	Molanus, M. A.	M. 158 Old Breughel
513	Nuzzi, M.	M. same
514	Pisani, A.	M. Pigani
515	Pisani, A.	M. Pigani
516	Nuzzi, M.	M. same
517	Molanus, M. A.	M. Old Breughel
518	Gabbiani, A. D., and Guercino	M. 84 same
519	Unknown	M. 170 unknown
520	Unknown	M. unknown
521	Bassano	M. Bassano
522	Unknown	M. 169 unknown

TABLE OF ATTRIBUTIONS

	<i>Present</i>	<i>Original</i>
523	Bassano	M. Bassano
524	Unknown	M. 246 unknown
525	Ferg, F. de P.	M. 133 same
526	Brill, P., attributed to	M. 99 van Hysum
527	Quinkhard, J. M.	M. 85 Brackenburg
528	Unknown	M. 117 unknown
529	Brueghel, J., Sch. of	M. 157 Breughel
530	Herreyns, G. J.	M. Huens
531	Morland, G.	M. same
532	Elsheimer, A.	M. 14 same
533	Elsheimer, A., manner of	F. 85 Elsheimer
534	Willaerts, A.	M. 130
535	Unknown	? M. 208 unknown
536	Steenwyck, H. van	M. 155 same
537	Holbein, Sch. of	F. 83 Holbein
538	Bois, Simon du	M. 220 Schalcken
539	Elsheimer, A.	M. 221 same
540	Vasari, G.	M. unknown
541	Pisani, A.	M. same
542	Pisani, A.	M. same
543	Coques, G., attributed to	M. 15 Gonzalez
544	Herreyns, G. J.	M. Huens
545	Poelenburg, C. van, attributed to	M. 13 Poelenburg
546	Unknown	M. 52 unknown
547	Meulen, A. F. van der	M. 219 same
548	Unknown	M. 232 unknown
549	Unknown	? M. 199 Francisco Vanni
550	Gaddi, Taddeo, Sch. of	C. B. same
551	Casentino, J. da	C. B. same
552	Martini, Simone, Sch. of	C. B. Sienese, perhaps S. Martini
553	Martino, Bartolomei	C. B. same
554	Neroccio di Bartolomeo di Benedetto Landi	C. B. same
555	Florentine School	C. B. same
556	Rosselli, Cosimo	C. B. same
557	Umbrian School	C. B. same
558	Ceccharelli, N.	C. B. Ceccharelli?
559	Lippi, Fra. F., Sch. of	C. B. same
560	Vanni, A. di	C. B. same
561	Andrea di Niccolò di Jacomo	C. B. same
562	Lorenzetti, A., attributed to	P. same
563	Tommè, L. di	C. B. same
564	Sienese School	C. B. Sienese or Pisan
565	Casentino, J. da	C. B. same
566	Spanish School	B. same

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